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CINEMA Papers

AUGUST 1994 NO 100

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MIA (UMA THURMAN) IN QUENTIN TARANTINO'S 'PULP FICTION'

No. 100

CANNES '94 REPORT

PLUS **NEW SOUTH WALES SUPPLEMENT** / 'THE SUM OF US'

FILM AND THE DIGITAL WORLD / 'SPIDER & ROSE' / 'MURIEL'S WEDDING'

BERNARDO BERTOLUCCI ON 'LITTLE BUDDHA'

CINEMA Papers

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Victorian Film Industry hits all-time high!

The Victorian film and television industry is enjoying a boom in production. This year's production slate has hit $120 million, up 65% on 1992-93.

Jenifer Hooks, Executive Director of Film Victoria, said,

> The industry is seeing a resurgence for a variety of reasons. Melbourne presents a unique urban environment in which to work and the films originating from here have a distinctive contemporary look and feel. We have a wealth of talent plus first class crews and post-production facilities.

The confidence in the state of the industry is evident in the Victorian government's recent allocation of $2.5 million to Film Victoria for a Committed Funding Facility, which will assist local companies and attract interstate and overseas producers to Victoria.

A one-off grant of $500,000 will assist in the establishment of The Melbourne Film Office, a new film industry marketing and locations advisory service offered by Film Victoria. The MFO provides locations advice to producers interested in shooting in Melbourne and Victoria, and markets the film industry and its services within Australia and abroad.

The MFO represents Melbourne's interests on Export Film Services Australia, a federal body set up in conjunction with Austrade to increase Australian film service exports. The MFO will also facilitate production by familiarizing local authorities with film and television production procedures.

See the next issue of *Cinema Papers* for a special Victorian film industry Supplement.

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Call for Archival footage on Harold Blair

Harold Blair emerged from the vicious repression of the Queensland Reserve system in 1945 to become the first great Australian tenor of the concert hall era. He was touted by the media as "the first Aborigine" to sing opera, visit America and appear on television.

Harold started in the 1951 ABC Jubilee Concert Tour, and sang at the opening of the 1956 Olympics and alongside Paul Robeson on the construction site of the Sydney Opera House.

Flying Carpet Films is producing a one hour documentary about Harold Blair's life for broadcast on ABC Television. It is seeking film footage of Harold performing on stage. If you have, or know of, material please contact Steve Thomas or Marion Crooke at 13 Victoria Street, Fitzroy 3065. Telephone (03) 419 5111 or Facsimile (03) 419 1404.

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New Budget Analyst for FFC

The Chief Executive of the Australian Film Finance Corporation, John Morris, has announced that Brenda Pam is the FFC's new Budget Analyst.

A well known production manager, Pam has more than 20 years experience in the film and television industry.

In the late 1970s Pam was unit production manager for the Canadian Broadcasting Corporal on in Toronto. On returning to Australia, she was production manager on such projects as *Through Australian Eyes* and *The Maestro's Company* in the early 1980s.

In recent years Pam has worked on such films as *Tunnel Vision* (also associate producer), *Spider & Rose*, *Gross Misconduct*, *Shotgun Wedding*, *The Tasmanian Story*, *Lutgis Ladies* and *David Williamson's Emerald City*.

Pam joined the FFC on May 18. She replaces Dennis Kiely, who has left to resume work in independent production. He is currently associate producer on the Film Australia children's series *Spellbinder*, which is shooting in Poland and Australia.

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New Film Society for students

It is many people's dream to make a film. But how do you go about it if you've never made one before? For students at the University of New South Wales, help is at hand.

A film group, KINO NSW Film Society, has recently been formed by a group of students who want to see a greater and more active film culture developing at the University. They hope to achieve this by encouraging students to make their own films, as well as screening films and inviting people in the film industry to deliver seminars and hold workshops for the students.

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Madrid Experimenta

The Festival of Experimental Cinema in Madrid this year gave over a big proportion of its screen time to Australian films. Fifty-one short films from 1962 to the present were screened in the Festival's Australian Focus. The most extensive survey of Australian experimental films ever seen outside this country.

Curated by Melbourne filmmaker Merle Craven, the programme surveyed a wide range of work in a number of experimental genres, including personal cinema, experimental narrative and comedy in the avant garde. Critic Adrian Martin was also in Madrid as a member of the Jury for the Festival's International Competition.

The Australian Focus in Madrid was a tribute to the renaissance and artistic vigour of experimental film in this country over the 30 years since its first appearance. The films screened were:

Programme 1: The 1960s and '70s

Home Movie, *A Day in the Bush* (Arthur & Corinne Cantrill 1969), *Adam and Eve* (Dusan Marek 1962), *Bolero* (Albie Thoms 1967), *Album* (David Perry 1970), *Whitewash* (Lynsey Martin 1973), *Black Fungus* (Michael Lee 1971), *Dance Deluxe* (John Dunkley Smith 1975), *We Aim to Please* (Margot Nash and Robin Laurie 1978), *Bark Rind* (Paul Winkler 1977).

Programme 2: Personal Cinema

Roll Film (Neil Taylor 1990), *Understanding Science* (Dirk de Bruyn 1992), *Westgate Bridge* (Nick Ostrovskis 1984), *In Loving Memory* (Leone Knight 1992), *Eat* (Kathy Drayton 1988), *Knife in the Head Spooky* (Catherine Lowing 1985), *Arnold West* (Gary O'Keefe and Deborah Warr 1992), *Lunettes* (Pete Spence and Norman Pearce 1993), *One View* (Maggie Fooke and Chris Knowles 1985), *Adaptor* (Michael Hill 1986).

Programme 3: Experimental Narrative

Amelia Rose Towers (Jackie Farkas 1991), *Palisade* (Laurie McInnes 1987), *Yeah Mostafa* (Ali Higson 1993), *Elevation* (Stephen Cummins 1989), *The Lead Dress* (Virginia Murray 1985), *The Occupant* (Ellore Siracusa and Peter Lysiotis 1985), *Obsession* (John Cumming 1985), *Night Ones: A Rural Tragedy* (Tracey Moffatt 1990).

Programme 4: Forms and Gestures

S S S (Andrew Frost 1986), *Vivarium* (Mahalya Middlemist, 1993), *Thread of Voice* (Arf Arf 1993), *E G* (Virginia Hilyard 1990), *A Passion Play* (Tony Twigg 1991), *Square Bashing* (Stephen Harrop 1982), *A Song of Ceylon* (Laleen Jayamanne 1985).

Programme 5: Essays, Documents, Maps

Long Shadows (Paul Winkler 1991), *Holzwege Wood Roads/Wrong Ways* (Georgia Wallace-Crabbe 1983), *Waterfall* (Arthur & Corinne Cantrill 1984), *City Walk* (Maria Joseph 1992), *Periscope 180°* (Steven Ball 1992), *Embrace* (Bill Mousoulis 1983), *Excerpt* (Chris Knowles 1983), *Serious Undertakings* (Helen Grace 1983).

Programme 6: The Strange and the Comic

Carambe (Nick Meyers 1985), *Passionless Moments*, *Recorded in Sydney Australia Sunday October 2nd* (Jane Campion and Gerard Lee) 1984), *Mystery Love* (Chris Windmill 1985), *Treasure* (Melanie El Mir 1993), *The Rational Life Films 1.5* (Debbie Lee 1989), *The Germ of an Idea* (John E. Hughes 1986), *Concertinas* (Accomplice Films S.A. 1992), *History Takes Place* (Sonia Leber, 1987), *This Woman is Not a Car* (Margaret Dodd 1982).

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Corrigenda

In the *1994 Cinema Papers Film Calendar featuring Australian Women Directors*, Martha Ansara was incorrectly credited as director of the documentary *Munda Nyuringu* (1984). Ansara only photographed the documentary, the director is Jane Roberts. Also, the photograph of Martha Ansara was incorrectly credited to Ponch Hawkes. The photograph was actually taken by Sandy Edwards. *Cinema Papers* apologizes to Ansara, Edwards and the maker of *Munda Nyuringu* for these unfortunate errors.

The Australian distributor credit accompanying Lorraine Mortimer's review of *Laberinto de Pasiones*, *Papi Luca*, *Bom y oras chicas de montón* and *Entre Tinieblas* in issue No. 99 was incorrectly given to the Valhalla. All three films are distributed by Potential Films. Also, *Entre Tinieblas* (*Dark Habits*) is distributed on 16mm, not 35mm.

Gremlins attacked the Eidetic Eight during the hectic pre Cannes post production stage and various errors resulted. Most notable was the director's credit on *Rape Nut* being transmogrified from the correct Kevin Reynolds to the unfortunate Kevin Costner who, while involved as a producer, should not shoulder more responsibility for the result than that.

Giuseppe Tornatore was incorrectly given as the sole director of *La Domenica Specialmente* when he was but one of three on this triperille film.

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BERNADO

INTERVIEWED BY
SUE ADLER

Little Buddha is the t
the mystery of cinema
it is, he believes, his m

BERTOLUCCI

hird consecutive feature of Bertolucci's search for
and life in the Orient. Made principally for children,
ost "transgressive" film.

BERNARDO BERTOLUCCI

Your work has been described as "cinema of poetry" and you first made your mark as a poet when you won the Viareggio Prize in 1962, with a volume of poems entitled *In cerca del mistero* (*In Search of Mystery*). Are you still "in search of mystery"?

Yes. It's strange the way this title, which is 32 years old, comes back. It would be perfect also for *Little Buddha*.

In fact, in the period I wrote that book – it contains all the poems from when I was 13 to the age of 21 – Elsa Morante, who was a great writer, gave me a book she had just published called *The Life of Milarepa*. It was my first close encounter with Buddhism and is the story of a picturesque Tibetan, who first destroys a family with black magic. He then performs an act of repentance and becomes a great saint, a hermit.

I was very impressed by this book, but I completely missed the point. I saw only the æsthetic beauty, the poetic values. Many years were to pass before I came to approach the substance of Buddhism and, therefore, the mystery.

In a sense, my movies are like a spaceship exploring universes which are big question marks for me. A movie helps me to understand the reality of something in particular, always and every time. But with Buddhism, I am still an amateur. It's not enough to have made a film, or to have studied for a few years, to be able to declare yourself a Buddhist.

What happened that made *Little Buddha* finally come together?

If you want to find a date and a specific moment, it was the first meeting with the Dalai Lama. I went with Jeremy Thomas, my producer, to meet him in Vienna in the summer of 1991. Here was the government of Tibet in exile, reunited in a hotel.

We were taken to meet his holiness. I told him first of all that I wanted to do a movie about Buddhism, but that I wasn't a Buddhist. He was very pleased about it: "Much better, because you will have the detachment a Buddhist rarely can have". Then I told him that it will be a movie children will be allowed to see, which is new for me because I'd never done movies for children.

At the end of this meeting, I came out with a great feeling, which was because I understood something new. The Dalai Lama was talking all the time about compassion and I started to put myself in touch with this word. It is a word I have always underestimated. Not only that, but my generation was never sensitive to it. We were sensitive to the words "transgression" and "revolution". Compassion wasn't a popular word in my time. So, coming out of that meeting, I felt I had had a sudden revelation.

In the Dalai Lama, there is what I would call the intelligence of compassion. I understood that compassion is a very deep and profound understanding of the suffering of others. True compassion is a way of helping, but helping so that there can be understanding. It's not exactly a pure sentiment of goodness, which is a little blind; it's something that is suddenly there. That is when I understood that Buddhism is all analyzing, and a way of trying to understand. Buddhists never talk about a soul, which is a religious idea, they talk about mind. Mind is something we need, it's the brain in a word. That is understanding.

In this sense, I find there is a continuity with what have been my interests in political ideology. Now I have gone towards this distant, but in some ways very close, culture, precisely because of this spotlight on man with the quality of intelligent being. I noticed this very much.

So what did you want to say with *Little Buddha*?

I wanted to tell a story I liked, and, at the same time, open a window for the first time on a cultural landscape that is unknown in our country, in the West. I wanted to open that window for everybody, including children.

My movies have never been very popular with children. Children were kept away from them for a long time, for one reason or another. But this time I thought it was a really good occasion.

A few years ago, I saw a video called *The Reincarnation of Kensur Rinpoche*, made by a Tibetan director in England with his wife. It is very, very beautiful.

The click for the story was the relationship between the Lama, who searches for the reincarnation, and the child, who is the reincarnation. It is the story of someone we can call a tutor and the child.

Often you have old men who become for these children the father, the mother, the playmate. The men feel a great affection for them. They stay with the children, feed them, play with them, wash them and do what a family, the mother in general, does.

"IN A SENSE, MY MOVIES ARE LIKE A SPACESHIP EXPLORING UNIVERSES WHICH ARE BIG QUESTION MARKS FOR ME. [...] I KNOW BUDDHISM IS COMMONLY CONSIDERED TO BE A RELIGION. BUT PERHAPS WE HAVE TO GET IT INTO OUR HEADS THAT MORE THAN A RELIGION, BUDDHISM IS A PHILOSOPHY." BERNARDO BERTOLUCCI'S *LITTLE BUDDHA*

Suddenly they switch from just great affection to also having enormous respect for the children because they are none other than the reincarnation of the men's masters, their teachers. The men respect these children because their teachers are in these children.

This combination of affection and respect conquered me completely. I thought: "Isn't that the way all children should be treated by us: affection and great respect?" Often there is affection, but not respect.

Why respect? It is the Buddhist idea of the continuum. In fact, these children are bringing back these characters in other forms, in other physical containers. They're bringing back the mind of somebody great. They are Boddhisatva in general.

We are all, in Buddhist religion, reincarnations. But some of us are special beings, called Boddhisatvas, who can emigrate into Nirvana. It is a kind of Club Med where everybody is on holiday and really relieved and relaxed, and having fun. This is a simplistic but funny way to consider it.

In Nirvana, you are a particle in the harmony of the universe; you interrupted the Samsara, and you are not condemned to come back and suffer again.

The Boddhisatva does not take advantage of this disappearing into Nirvana in total harmony. The Boddhisatva decides to come back to life, to give up Nirvana, in order to help people. These Boddhisatva are not necessarily, but they are often, Lamas, great meditators. That's why I think, when the searchers find the child and decide he is the reincarnation of the Lama, they have found the Boddhisatva. These children are all Boddhisatva.

Is the fact that one of the children is American accepted by traditional Buddhism?

Not only accepted, but there are various cases like this. I wanted to do a film about this culture being transmitted to the West.

There is a famous case of a Spanish boy, Lama Osel, who was found two years ago, and is the reincarnation of Lama Yeshe, whom I met. Then there are at least seven or eight cases of Tulku. Tulkus are the children found in the United States. I met one in Katmandu just after I started shooting the movie. A sweet boy, 22-years old, who had been declared a reincarnation by Karmapa, a very famous and great Lama in Halifax, he was very blond, very much like Jesse in the film. He lived with his mother from nine until the age of 20 or 21. He said, "I worked hard in a pizza parlour and put some money aside and I came to Katmandu to spend six months here to decide what I want to do, whether I want to enter the monastery or whether I want to go back." I'm not sure, but I think his decision was more on the side of going back to the States because he thought he could be more useful there than in a monastery. Or, maybe as a 22 year-old American man, he didn't feel like spending time in a monastery. But anyway, he said, "I feel more useful." It's a way of showing that Buddhism is cunning, Buddhism can help us.

In fact, in the film the boy's father [Dean] is the one who is the most sceptical about the adventure. He is a certain way at the beginning of the film, and at the end he's changed. You can see the change on his face; he has understood something. I don't know how much he has changed, but this adventure has had some effect on him.

What he sees at the end of the film, when the Lama dies, is a sort of rapprochement between him and the Lama after the Lama recognizes the three children, the three reincarnations. Then there is moment between the Lama and the father and they communicate. I think he is very moved by the Lama and then goes to see him. While the Lama's meditating, he slips into death. You don't witness events like that without being in some way changed and I think Dean is changed.

What is your position on reincarnation?

I cannot say I share the Tibetan vision of reincarnation. As a character in the film, the father, says, "I can't believe that a reincarnation can be found with a name, an address and a telephone number." At the same time, I respect the old Tibetan rituals regarding reincarnation for various reasons. First of all, it's a metaphor. Reincarnation is a way of finding and keeping the continuity of a person's thought.

Western society today is based on a kind of induced amnesia. Once goods have been bought, you have to forget them so as to buy new goods. The consumeristic model of life doesn't like the idea of continuity, because by deleting continuity you can sell more and more "new" stuff. We're always looking for the "new".

In our society, there is a need for continuity. It's not only a Buddhist, Tibetan thing. It can be in our work. It can be represented by our ideas, which are taken by others and elaborated on.

Having said this, I am fascinated by the idea of reincarnation. It is a kind of sentence in Buddhist culture and is called the chain of Samsara. Samsara means the chain of deaths and births and deaths and births for infinity. Reincarnation is considered a punishment, because you have to come back and experience suffering twice.

For Westerners, however, the idea of reincarnation is a kind of treat, because our idea of death is very different to that in the East.

I remember being in New Jersey for a children's preview. They were all excited by the idea of reincarnation. Why? Children of today, poor little things, are unfortunately obsessed by the idea of death, because they continually see dead people on television – and dead children, too.

When I was a child, death was absolutely not a reality, perhaps a distant old uncle died, but there wasn't death. It was as if we were practically immortal. But now children feel threatened: what they see on television could also happen to them.

The children at the preview were very intelligent. I asked them, "But aren't you sad that the Lama, who is so nice and kind, dies at the end?" "Oh no, he's coming back", they said. "Is he really coming back?", I asked. "Oh yes, he's in the belly of the mother." They immediately thought the Lama was being reincarnated because Jesse's mother is pregnant. It's a very direct, simple way to continue thinking, in life and for the future of the characters in the film.

Does *Little Buddha* represent the need for religiosity?

I know Buddhism is commonly considered to be a religion. But perhaps we have to get it into our heads that, more than a religion, Buddhism is a philosophy. You could call it a religion without a God which ends up becoming a philosophy.

Buddha was born in a Hinduist religious context, where there are millions of Gods. Through his elaborations, Buddha decided to repudiate all these Gods, so that man was at the centre of his observation.

I found a very strong link between the importance to man that Buddha's thought gives, and the fact that I have always been involved with particular schools of thought – political ideologies – where man is at the centre. If you think of Marxism, if you think of Freud's work, these are also philosophies without Gods, where man is focused on, under observation. So when somebody asks me, "How can you pass from Marxism to Buddhism?", I say it's very, very natural.

What did it feel like to have the Dalai Lama at the premiere in Paris? It's not exactly the same thing, but the Pope didn't go to the premiere of Franco Zeffirelli's *Jesus of Nazareth*.

Maybe it was shown to the Pope in that auditorium they have at the Vatican, designed by Nervi, the architect.

It was at the beginning of the project that I wanted the Dalai Lama to be one of the first people to see the project realized. So we invited him and he came to this big, big theatre with a huge screen and a copy of the film in 70mm.

Before the screening, the Dalai Lama thanked the guests and talked a bit about the problems of Tibet. He was very sweet, because he said, "This is the first time that I have actually set foot in a movie theatre." This was a kind of revelation for me. Then he sat down next to me. I looked at him and thought, "My God, here I am witnessing the initiation, the cinema initiation, of a man who is the great initiator." Every year, or every two years, he initiates thousands of monks. Now I was seeing him being initiated into cinema and it was exciting. He laughed and smiled, he reacted, he was moved, he took my hand a few times.

At the end, he said, "Wonderful, wonderful", before disappearing into a jam of bodyguards. Then he wrote something very flattering about the film for a French magazine. He said that he had been a bit scared, nervous, at the idea of a movie about Buddha. How can you visualize the Buddha? Then he saw in his hotel a piece of a movie about Jesus Christ on television. He said it was so effective, so why not on Buddha?

Perhaps it was Zeffirelli's film he saw?

Or maybe it was Pasolini's.

Now that the film has been released in Italy and France, are many children going to see it?

Yes. In the morning, the cinemas are doing matinees for schools.

The film was done thinking of this, trying not to give a heavy philosophical lesson about Buddhism, trying instead to smuggle in the basic idea of Buddhism, the most important and basic teachings, in the form of a fairytale or fable, to make it possible for children to understand.

Of course, when you talk about Buddhism, grown-ups in the West are like children, because we know nothing. So, the film is for children of all ages.

VOYAGE OUT OF ITALY

How did your "flight to the Orient" begin? It coincides with the period after *La Tragedia di un Uomo Ridicolo* [*Tragedy of a Ridiculous Man*, 1981].

Tragedia is about a country which is my country, Italy. I worked with Carlo De Palma, the director of photography, and I wanted the photography of the film to be very sharp because it is a movie about a country which is blurred. I wanted very sharp photography because what is going on in the story is so blurred, so incomprehensible and mysterious.

In the two or three years which followed – which was the beginning of the big economic boom, the beginning of the 1980s – I started to very strongly feel the incredible corruption everywhere. Corruption and cynicism always go together, and my camera could not film this. My camera was not inspired by that

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47e FESTIVAL INTERNATIONAL DU FILM

cannes

REPORT BY JAN EPSTEIN

When Quentin Tarantino, the *wunderkind* of comic splatter, won the Palme d'Or at the 47th Cannes Film Festival for *Pulp Fiction*, roars of acclaim erupted from sections of the press, who assembled to watch the telecast of the awards ceremony in a nearby auditorium. Hosted by Jeanne Moreau, this is France's night of nights, a fact not lost on Jury president Clint Eastwood who, resplendent in white, presented Cannes' top prize to his elated countryman.

Despite the roars, however, the decision wasn't universally popular. 1994 is the year that saw the Cannes Festival return to its European roots. Two years previously, the American presence at Cannes had reached a peak. The U.S. majors were flooding the film market with blockbusters, the year before Madonna stripped to her underwear on La Croisette for the world media, and in 1992 a record six out of 21 films in competition for the Palme d'Or were American.

This year, in contrast, the American majors were conspicuous by their absence, and only three out of 23 films in Compétition were American, none of them studio films, although *Pulp Fiction* was fully financed by Miramax Films, the largest U.S. mini-major and a force to be reckoned with at Cannes and elsewhere. For the Europeans, with a strong showing of quality films from France, Russia and Italy in particular, this was good news, and a chance to recoup cultural clout and lost stature.

Hollywood has dominated Cannes for more than a decade, just as American films dominate the European box office, commanding between 80% and 90% of box-office takings in some countries. Figures show that European film production has declined 35% to 45% in the past five years, and one result of this sense of crisis in the European film industry is the successful attempt by the French at the recent GATT negotiations to maintain tariffs under the banner of "cultural exception".

Last year's so-called 'dearth' of American studio films at Cannes was explained away by both the Americans and the French as the result of the summer release programme of the U.S. film industry, which targets the release of its summer blockbusters at least six weeks before Cannes, and sometimes longer,

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QUENTIN TARANTINO'S *PULP FICTION*. WINNER OF THE PALME D'OR. LEFT TO RIGHT: VINCENT VEGA (JOHN TRAVOLTA) AND MIA (UMA THURMAN). VEGA AND JULES (SAMUEL L. JACKSON). BUTCH (BRUCE WILLIS). BUTCH AND FABIENNE (MARIA DE MEDEIROS).

meaning that the best American commercial product, and its biggest stars, are often not available. However, compared to this year, last year's Cannes was awash with American films.

Tarantino himself explained the lack of American presence this year as due simply to the absence of quality in American filmmaking. This may be true in part. But a stand-off of sorts exists between the Americans and the French, which has more to do with the perceived threat of Hollywood to French film culture and European film production than talk about standards and the summer timetabling of American films.

While a number of good independent American films such as *Clerks*, *Sleep with Me* (Rory Kelly), *Clean, Shaven* (Lodge Kerrigan), *Fresh* (Boaz Yakin), and the new Hal Hartley, *Amateur*, were shown at Cannes side-bar sections La Semaine de la Critique Française (Critic's Week) and Le Quinzaine des Realisateurs (Directors' Fortnight), the films which created the most "buzz" at Cannes this year (Croisette-speak for hot titles that were snapped up by the mini-majors either before Cannes or by riding rough shod over the independents through sheer force of superior purchasing-power) were from Australia, Asia and the European masters.

Hence, it was with a sense of quiet outrage that the Europeans witnessed the hijacking of their Festival at the last moment by an American, after all.

Like Tarantino's debut feature, *Reservoir Dogs*, which received a special screening at Cannes in 1992, *Pulp Fiction* is awash with blood and violence. Nonetheless, it is funny, brilliantly written and -directed, and boasts bravura performances from the all-star cast, in particular John Travolta and Samuel L. Jackson as two not-so-bright hit men, Bruce Willis as a double-crossing prize fighter, Harvey Keitel as a tuxedoed 'efficiency' expert, and Tim Roth and Amanda Plummer as two jumpy thieves.

Pulp Fiction draws inspiration from the cheap crime novels and pulp magazines of the 1930s and '40s, but little of the genre's conventions survive. Instead, Tarantino takes two clichés – the gangster told to take his boss' wife out for the evening and the boxer told to "throw a fight" – and uses them as the starting point for an anthology of startling inventiveness, in which three

separate stories, involving a dozen sharply delineated characters, eventually dovetail into one.

Tarantino has a gift for characterization and a eye for the incongruous, and in many respects his audacious blockbuster, which takes nearly three hours to unspool, deserved the coveted Palme d'Or. But the bloody mayhem which it flaunts, which is so central to its entertainment value, is difficult not to feel ambivalent about it.

Pulp Fiction is less gratuitously sadistic than *Reservoir Dogs*, but it still celebrates violence with a gung-ho, locker-room jocularity which makes it not so different to the *Rambo* films, save that Tarantino masks his bloodletting with sophistication and intelligent handling. In the end, it is disappointing that such intelligence and talent is used to support what is at heart an ugly entertainment: the 'blowing away' on screen of human life for the æsthetic excitement of exploring the pyrotechnics of murder.

The worry is that giving the Palme d'Or to *Pulp Fiction* legitimates our interest and pleasure in watching violence. This is not to make an argument for censorship. Rather, it is a plea for recognition that some films are more worthy of admiration than others, irrespective of critical acclaim.

It may be that lucid exploration of violence is indeed cathartic and beneficial, as was once thought. However, there is a rising tide of opinion amongst feminists that this acting out of violence is a male preoccupation. Catharsis for women rarely extends to the excesses of pornography and violence that have characterized the more egregious works of male filmmakers, including Pupi Avati's *Magnificat* and Peter Greenaway's *Baby of Macon* at Cannes in 1993, the Belgian film *C'est Arrivé Près de Chez Vous* (*Man Bites Dog*, Remy Belvaux, André Bonzel and Benoit Poelvoorde), and Marco Ferreri's *La Carne* in 1991, ironically all works by European filmmakers.

Tarantino's indulgence in the playfulness of amorality, with its attendant devaluing within the film of the worth of human life, was in sharp contrast to the political and moral concerns of Nikita Mikhalkov's splendid *Outomlionnye Solntsem* (*Burnt by the Sun*), a searing, gentle film set in Russia in 1936, about how the organism of the totalitarian state seeks to make the value of individual lives irrelevant.

It is disappointing that a film such as *Pulp Fiction*, which panders to violence, should be valued by the judges above such estimable films as Zhang Yimou's *Huozhe!* (*To Live!*), and Krzysztof Kieslowski's *Trois Couleurs: Rouge* (*Three Colours: Red*), which also speak about ultimate human values as well as excelling artistically. Not surprisingly, there were murmurings at the press conference after the announcement of the awards about "compromise" and "sops" to the Americans in the wake of GATT.

Burnt by the Sun and *To Live!* were jointly awarded the Grand Prix du Jury, traditionally the runner-up prize. Nikita Mikhalkov, who not only directed *Burnt by the Sun* but also stars movingly in it with his six-year-old daughter, Nadia, was clearly disappointed at not winning the Palme d'Or. "Be ready to receive the best, but don't be surprised if you receive the worst", he commented wryly.

According to the critics' polls published in the daily trades, the most applauded film in the Festival was *Three Colours: Red*. This final part of Kieslowski's trilogy features Jean-Louis Trintignant in a stand-out performance as a retired judge who listens in illegally to his neighbours' telephone conversations, and Irene Jacob as the young model who uncovers her fate through him. Superior to *Bleu* (*Blue*) which won the top prize at Venice last year, and *Blanc* (*White*) which garnered the Golden Bear at Berlin this February, *Red* is masterly, warm and satisfying on all levels. To the disappointment of many, however, *Red* was ignored in the awards, and Kieslowski was deprived of his triple crown.

This year more than most, the Cannes Festival brought into sharp focus the dichotomy of values represented by the new

LEFT: DROFF (GERARD DEPARDIEU) AND INSPECTOR (ROMAN POLANSKI) IN GIUSEPPE TORNATORE'S *UNA PURA FORMALITÀ* (*A PURE FORMALITY*). BELOW AND RIGHT: JENNIFER JASON LEIGH AS DORIS TRY PARKER. THE ALGONQUIN ROUND TABLE CIRCLE MEETS. ALAN RUDOLPH'S *MRS. PARKER AND THE VICIOUS CIRCLE*.

ISABELLE ADJANI AS MARGOT IN PATRICE CHÉREAU'S *LA REINE MARGOT*

world and the old. We associate Europe with films of high artistic value and high moral seriousness. This is despite our cognisance that Europe has been, and still is, the seed bed of wars of global consequence, and that, while it is home to Beethoven's ninth, Europe has *twice* this century needed delivering by those whose catchery is "That's Entertainment!"

Hollywood has transformed cinema into entertainment. This is why an estimated 80% of European box office goes to the U.S. The resentment of many at the success of American movies is partly justified because of that country's seeming disregard for the great moral questions which were born in Europe, and preoccupy Europeans and European filmmakers still. But it is also fuelled by jealousy, that by abandoning the very concerns which lie at the heart of Europe, Americans can dominate filmmaking worldwide.

Two films in Competition came out fighting against the American stranglehold on European filmgoing preferences. Michel Blanc's *Grosse Fatigue* (*Dead Tired*), a finely executed comedy about the perils of fame, concludes with a witty swipe at the GATT negotiations that had the French at Cannes applauding wildly. It also opened strongly in French cinemas the same week. Blanc, who plays 'himself' in the film (as do

Cannes Awards

PALME D'OR
Pulp Fiction (Quentin Tarantino)

GRAND PRIX DU JURY
Outomhonnye Sohntsem (*Burnt by the Sun*, Nikita Mikhalkov, Russia-France)
and *Huozhe!* (*To Live!*, Zhang Yimou, China)

PRIX D'INTERPRETATION FEMININE
Virna Lisi for *La Reine Margot* (*Queen Margot*, Patrice Chéreau, France)

PRIX D'INTERPRETATION MASCULINE
Ge You for *To Live!*

PRIX DE LA MISE-EN-SCENE
Nanni Moretti for *Caro Diario* (*Dear Diary*, Italy)

PRIX DU SCENARID
Michel Blanc for *Grosse Fatigue* (*Dead Tired*, France)

PRIX DU JURY
La Reine Margot

GRAND PRIX TECNNIQUE DE LA CDMMISSION SUPERIEURE TECNNIQUE DE L'IMAGE ET DU SDN
Pitof, special effects director for *Dead Tired*

CRITIC'S WEEK JURY PRIZES
Clerks (US) and *Performance Anxiety* (US, short)

Films de Court Métrage

PALME D'OR
El Héroe (Carlos Carrera, Mexico)

PRIX DU JURY: 1er PRIS
Lemming Aid (Grant Lahood, New Zealand);
2ème Prix *Syrup* (Paul Unwin, UK)

PRIX DE LA CAMERA D'DR
Petits Arrangements avec les Morts (*Coming to Terms with the Dead*, Pascale Ferran, France)

MENTION SPÉCIALE
Les Silences du Palais (*The Silences of the Palace*, Moufida Tlati, Tunisia-France)

Non-Official Prizes

FIPRESCI (INTERNATIDNAL CRITICS) PRIZE
Exotica (Atom Egoyan, Canada) and *Bab El Oued City* (Merzak Allouache, France-Algeria-Germany-Switzerland)

ECUMENICAL JURY PRIZE
To Live and *Burnt by the Sun*

SPECIAL MENTIDN
Neak Sre (*Rice People*, Rithy Panh, Cambodia-France-Switzerland-Germany)

Phillip Noiret and other French actors), wrote the script from an idea by Bertrand Blier, and the film won Best Screenplay.

Italian actor director Nanni Moretti's whimsical, highly-personal *Caro Diario* (*Dear Diary*) is a more self-conscious critique of the world. This charming, rambling discourse which sometimes slips into real time, includes a hilarious attack on the hold over the Italian psyche of American television soaps, and a witty rebuke to a film critic for tolerating the violence in *Henry: Portrait of a Serial Killer* (John McNaughton), which involves the critic being read his own review until he is weeping with shame.

It was widely recognized that this year there was a depth of quality in the films in Competition. Zhang Yimou's deeply humanist *To Live!* is a further example of what this greatest of Chinese directors is able to achieve in a film within the constraints of Communism. His film follows the lives of a small family in China from the 1950s to the '70s, reflecting their will and optimism as that country moves through great change. Gong Li accepted the joint Prix du Jury on behalf of Zhang Yimou, who was forced by Chinese authorities to remain in China. The prize for Best Actor was awarded to Ge Jou, who plays the father.

Giuseppe Tornatore's *Una Pura Formalita* (*A Pure Formality*), which screened to a mixed reaction, is a psychological drama of Dostoievskian proportion, in which a police inspector pits his wits against a murder suspect who is a famous novelist. It is marked by towering performances by Roman Polanski and Gerard Depardieu, and filmed with great atmosphere and tension.

Equally impressive was Atom Egoyan's kinky *Exotica*, a tale about people trapped in the exoticism of their own experience which has the Canadian director moving beyond the purely dysfunctional into warmer climes.

Most disappointing was France's *La Reine Margot*, Patrice Chereau's multi-million dollar Renaissance epic which bogs down in cliche and gore despite a superb performance by Virna Lisi, who won the Best Actress award. Joel Coen's *The Hudsucker Proxy*, a pastiche of '40s Hollywood films which looks good, but is never the sum of its parts, and Alan Rudolph's *Mrs Parker and the Vicious Circle*, which fails, surprisingly, to take advantage of Dorothy Parker's razor-sharp wit.

Amongst the best of the rest were Hal Hartley's *Amateur* (Directors' Fortnight), a characteristically quirky, contemporary film noir, with Isabelle Huppert and Martin Donovan, Rory Kelly's *Sleep With Me* (Un Certain Regard), an emotionally-laden comedy of modern manners in the mould of *Sex, Lies, and Videotape* (Steven Soderbergh), featuring Eric Stolz and Meg Tilley (with Quentin Tarantino in a cameo rôle at a party, deconstructing *Top Gun*), and scriptwriter Boaz Yakin's *Fresh* (Directors Fortnight), an edgy urban drama about a 12-year-old black boy who uses his knowledge of chess to survive life in the neighbourhood.

Also worth noting were Iranian master Abbas Kiarostami's *Zire Darâkhtân Zeyton* (*Under the Olive Trees*, in Competition), a touching film about life in afflicted Northern Iran in which Kiarostami again blurs the distinction between fiction and documentary, and Lodge Kerrigan's *Clean, Shaven* (Un Certain Regard), a disturbing portrait of a schizophrenic in search of his daughter, which uses a complex soundtrack to recreate the character's auditory hallucinations and tormented inner life.

Since the revival of Australia's fortune at Cannes, Australian films have won a reputation for originality and style. This year, following in the footsteps of *Strictly Ballroom* in 1992, both Stephan Elliott's *The Adventures of Priscilla, Queen of the Desert* (Un Certain Regard), and *Muriel's Wedding* (Directors' Fortnight), directed by P. J. Hogan, provided Cannes with the much-needed pizzazz that the Festival lacked in the first week.

FACING PAGE, LEFT: NORVILLE BARNES (TIM ROBBINS) AND AMY ARCHER (JENNIFER JASON LEIGH) IN JOEL COEN'S *THE HUDSUCKER PROXY*. FACING PAGE, BELOW: JOSEPH (ERIC STOLZ) SARAH (MEG TILLY) AND FRANK (CRAIG SHEFFER) IN *BABY BELLY'S SLEEP WITH ME*. ABOVE: ADAM (GUY PEARCE). STEPHAN ELLIOTT'S *THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT*. BELOW: RHONDA (RACHEL GRIFFITHS) IN P.J. HOGAN'S *MURIEL'S WEDDING*

In grand fashion, *Priscilla* arrived and became the talk of the town before its much-heralded premiere in the midnight-screening slot reserved for high-profile fun movies, which are calculated to turn the evening into an event. No one was disappointed, either critics or attendees, of whom close to 2,000 were turned away. So popular was the film, and the three drag queens who accompanied *Priscilla* to Cannes, that La Croisette was promptly dubbed a "drag strip" by the press.

Muriel's Wedding, too, lived up to expectations, with Hogan receiving a 15-minute ovation at its premiere. Both *Priscilla* and *Muriel's Wedding* are quirky, individual, small-budget films, the kind of 'product' the world is increasingly coming to expect from Australian directors, and for which there is a growing demand.

Muriel's Wedding has a delightful freshness and a bright, striking style that counterpoints the seriousness of its theme, which is about the effect on his family of a bullying, abusive father.

Toni Collette, last seen playing Ben Mendelsohn's nice but mousey girlfriend in *Spotswood*, put on kilos to become Muriel, the gauche, overweight Gold Coast 'loser' who becomes a 'winner' when she finds a friend and begins to live out her fantasies, particularly that of being a bride. It is to Hogan's credit as scriptwriter and director that his larger-than-life style (Australian grotesque) rarely overwhelms the reality of his characters. The welcome exception is Muriel's trio of bitchy girlfriends, led splendidly by Sophie Lee. Bill Hunter is suitably appalling as Muriel's father, a corrupt Gold Coast politician (included is a delicious joke at Bob Hawke's expense). Newcomer Rachel Griffiths debuts impressively as Muriel's friend Rhonda, while Jeanie Drynan is barely recognizable as Muriel's hapless mum.

Muriel's Wedding is carefully crafted, and has the polish one expects from producers Lynda House and Jocelyn Moorhouse (Hogan's wife, and the director of *Proof*).

After Stephan Elliott's drubbing at Cannes last year over *Frauds*, revenge must have been sweet. *Priscilla* confirmed the faith shown in the young director by Festival director Gilles Jacob, and it is evidence, if it were needed, that the Cannes Film Festival not only sticks by its own, but has the power to persuade others. *Priscilla*'s success is due to both its audacity and good nature, which has the power to disarm even the most militant in the Festival of Light.

About two drag queens and a transsexual who set off on a cabaret tour of the outback in a bus, *Priscilla* exploits the carnivalesque, turning the world topsy-turvy. Performances are spirited with Terence Stamp excelling as the transsexual Bernadette who strives for dignity. Hugo Weaving camps it up outrageously, and movingly when necessary, as Tick/"Mitzi", who has a date with his ex-wife (Sarah Chadwick) and young son at a resort hotel in Alice Springs. Guy Pearce (from television's *Neighbours* and *Home and Away*) plays the screaming queen "Felicia", while Bill Hunter plays Bob, the ordinary bloke who finds Bernadette special.

Just as *Priscilla* and *Muriel* were fêted at the Festival, so Australian films did well in the market generally, aided no doubt by the shortage of American 'sleepers'. Altogether, 16 Australian films went to Cannes this year. Best received was *The Sum of Us*, Kevin Dowling and Geoff Burton's daring take on David Stevens' play about the relationship between a gay son and his surprisingly tolerant father in working-class Sydney. Starring Russell Crowe and Jack Thompson, the distribution rights for *The Sum of Us* in North America were picked up by the Samuel Goldwyn Co.

Country Life, Michael Blakemore's period piece starring Sam Neill and Greta Scacchi, was bought by Miramax, as was *Muriel's Wedding* and Pauline Chan's *Traps*, set in Vietnam. Other Australian runners were *Rough Diamonds*, starring Jason Donovan, Bill Bennett's splendid *Spider & Rose*, Dendy Films' first venture into production which showcases Ruth Cracknell and Max Cullen, and Bill Young's curiosity, *The Roly Poly Man*, an oddball film noir for Roger Corman die-hards only.

Australia wasn't the only Antipodean country to do well at the Cannes market this year. Creating a sensation was Lee Tamahori's *Once Were Warriors*, a powerful film about domestic violence amongst urban Maori, which captures the toughness and reality of Maori culture as well as its physical and spiritual beauty. Genuinely moving, the emotional impact of *Warriors* comes from the raw power of the actors' performances, in particular Rena Owen as Beth, the abused wife, and Temuera Morrison as Jake, the husband who tragically can't keep his fists to himself. ■

FILMS WE LOVE

LEGIONS OF THE Lost, Forgotten, Underrated and Neg

PERSONAL FAVOURITES

ADRIAN MARTIN

Going Down

PRODUCED AND DIRECTED BY HAYDN KEENAN
16MM, 94 MINS, 1983

One of the richest mini-traditions in Australian cinema is comprised of messy, unsentimental, streetwise films about subcultural inner-city lifestyles involving some mix of drugs, crime, unemployment, anarchist politics, underground music and sexual perversity. This illustrious tradition includes *Pure S...* (Bert Deling, 1975), *Going Down* (Haydn Keenan, 1983), *Dogs in Space* (Richard Lowenstein, 1987) and *Nirvana Street Murder* (Aleksi Vellis, 1991), to mention only features. Similar to related works from other countries (such as Jacques Doillon's *Les Doigts dans le tête*, 1974, and Gus Van Sant's *Drugstore Cowboy*, 1989), these films tend to deal with a network of fragmentary, volatile, often treacherous group relationships (rather than concentrating on one or two main characters). They explore, in a largely non-judgemental, even deliberately amoral manner, lives that are lived a very long way from the values of honour, decency, loyalty and sexual fidelity that are considered normal by straight society.

Since these films are about marginal cultural styles and people often on the edge, they also tend to revel in a certain wild, ramshackle social mobility – not upwards or downwards but endlessly sideways, through the many haunts, dives and lairs of the urban underground. They document and dramatize a ceaseless, headlong skid that can at times only be halted by death.

Going Down is one of the most outstanding films of the subcultural tradition. It is certainly one of the most authentic. It provides a virtual ethnography of sub-cultural Sydney in the early 1980s, with junkies, artists, Aboriginal activists, students, drag queens, social workers and insatiable partygoers endlessly colliding and reconfiguring as they spend a long night searching for a good time. This classic narrative device of a long day's journey into night (with its morning-after coda – see also Ian Pringle's *The Prisoner of St Petersburg*, 1990) is crucial in giving the film its overall structural drive and energy, inviting the viewer to experience the same whirligig of emotions, moods and situations that the characters do. Even the erratic poverty-row images and sound editing internal to many scenes adds to the film's vivid achievement.

Going Down is unique in focusing on a group of women (subcultural portraits are usually male-centred) who struggle to endure and perhaps break free of their harsh, urban environment. They live out a great deal together and separately during their liminal night – a heightened, condensed period of time in which choices must be made and truths faced. Their experiences are emblematic not only of the ways in which women are exploited and degraded (by men and by the system), but also of the ways they can survive, resist and take revenge. But no one, man or woman, is morally or ethically pure in the world of the film, friends help each other out, but they also abandon or rip each other off if necessary.

The film's style is a wonderful cross-mix of gritty naturalism and elevated expressive devices – something which (in combination with the ugly subject matter) has earned it predictably dismissive notices from aesthetically normative and/or politically conservative critics. Haydn Keenan fashions sequences that are sometimes lyrically

BELOW: JANE (VERA PLEVNIK) AND JACKIE (JULIE BROWN) IN HAYDN KEENAN'S GOING DOWN

poetic (as in the shots of the city at dawn), at other times angular and racy (as in the opening tracking shot through a dishevelled bohemian share-house, anticipating a similar introduction to *Dogs in Space*). Aided particularly by the performance(s) of David Argue at his most flamboyantly excessive, the film finally frees itself altogether from the shackles of realism and plunges itself into merry burlesque – a liberatingly utopian ending for an essentially downbeat, unsentimental, punk story.

Going Down is a film that has been little screened or critically discussed locally since its release. Yet not only is it, unarguably, a key work in the history of independent feature filmmaking in this country for the way it combines and mutually enriches both naturalistic and expressionistic approaches to narrative cinema, it is also (at least for this critic) in its own terms one of the finest and most memorable films made in Australia.

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GOING DOWN Directed by Haydn Keenan. Producer: Haydn Keenan. Associate producer: Julie Barry. Scriptwriters: Melissa Woods, Julie Barry, Moira MacLaine-Cross. Based on an original idea by Moira MacLaine-Cross. Director of photography: Malcolm Richards. Production designer: Melody Cooper. Sound recordist: Lloyd Carrick. Editor: Paul Healy. Music co-ordinator: Kim Cheshire. Emulated sound: Andrew Thomas Wilson. Cast: Tracey Mann (Kathy), Vera Plevnik (Jane), Julie Barry (Jackie), Esben Storm (Michael), David Argue (Greg/Tinkie), Ian Gilmour (Shadow), Lou Brown (Adam), Merrin Dean Jones (Ned), Ian Nimmo (John), Henk Johannes (Ian). X Productions. Australian distributor: Haydn Keenan. 16mm. 94 mins. Australia. 1983.

lected AUSTRALIAN FILMS

ROSS GIBSON

Square Bashing

PRODUCED, DIRECTED, WRITTEN AND EDITED BY STEPHEN HARROP
SUPER 8, 9 MINS, 1982

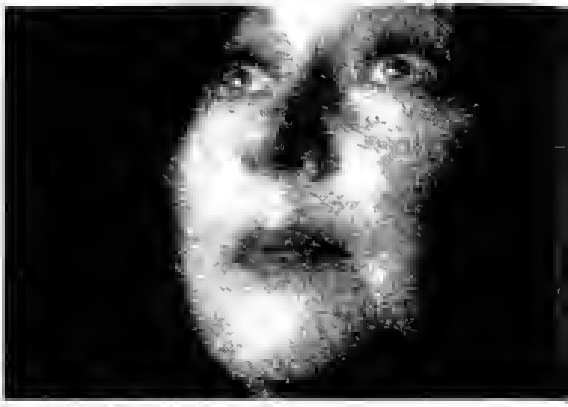
All films are leached of verve somewhat when described, but Stephen Harrop's *Square Bashing* is particularly difficult to represent well in words. The 'affect' of the film is disturbingly paradoxical, and, whereas paradoxes usually challenge our *thinking*, it is in the sensuous patterning of mood and desire that *Square Bashing* conjures its most productive contradictions.

The film is always building and releasing its tensions, swinging the mood in upbraiding rhythm. A claustrophobic rage-for-order marshals many of the rectilinear compositions and the cruelly compressed frames. And the film's guttural sound cues and gruff pictorial cuts are quite frightening in their authoritarianism. (As one character grunts early in the film: "I run this place ME!") But throughout these hard regimes, *Square Bashing* also melts tenderly with a fluid, yearning kind of formal promiscuity. It is a Super 8 film composed almost entirely of gorgeously reprocessed television sequences overlaid to the 'impossible', 'forbidden' degree of four superimpositions. It is palpably illicit and hot in the way it looks. In their macromatric re-filming, the images have picked up a weird radioactive fuzz so that these latcenously-acquired pictures glow like something that will alter your blood as well as your soul.

In addition to being *stolen*, the images have also been illicitly commingled and overlaid. Harrop has tampered with the patented mechanisms of the Super 8 cartridge so that he has managed to do what Kodak goes to some lengths to prevent: the film is wound back in its cartridge (after the ratchet mechanism has been removed in a black bag), so that multiple exposures can be made on the one stretch of narrow film. This requires an extraordinary sophistication of conceptual editing to get all of the four or five superimpositions interacting effectively. And the wonder of *Square Bashing* is the way the levels disturb each other and the viewer so aptly and deeply. Several 'imagegrounds' seep into each other in an almost narcotic sluice of vision. As you sense them bleeding away in the emulsion, character upon character cries out for coupling and rest, unaware that the film has cruelly assembled so many of them so intimately in this ghostly, unrequited communion. And just as this secretional ooze of imagery begins to define the film, the guttural, mordant editing comes back to police the promiscuity.

The effect is not adolescent at all, but there is a strange pubescent force in the film's nine minutes. It's an ardent film. The simultaneous regimentation and dalliance of images and soundtracks produce a sad but importunate kind of erotics. In the surge of superimpositions, every disembodied ghost fades from corporeality and prays, either for release or for reinstatement. The ambivalence is painful. It is as if the characters are still embodied enough to know desire, but they are becoming so evanescent they have only the memory of feeling. As we watch from our own disturbed bodies, we literally feel for the characters as they fade and moan. Here is an exquisite and banal world of decay – Dante's *Comedy*, syndicated latenight and nationwide.

Where do these sounds and images come from? Whose fleshy ghosts are they? Mostly, they're from the midnight and midday movie archive. e.g., *Now Voyager* (Irving Rapper, 1942), *The Hill* (Sidney Lumet, 1965), *The Gene Krupa Story* (Don Weis, 1960). Here, in television's daily alluvium, Harrop picks out sparkling motes. The cast of his film are the usual suspects that lurk most nights in the airwaves. They are the melodramatic panoply of ordinary schmoes striving for extraordinary freedoms. "Give me always a good heart, give me happiness ... take all I have." So mutters one character just after Sal Mineo has prayed for forgiveness and confessed that his mind must always take off on a syncopated version each time he contemplates the rectitude of sacred music. And then, like every other character in Harrop's deeply layered film, Mineo must drown again in melodrama's over-reaching.



STEPHEN HARROP'S SQUARE BASHING

I've watched *Square Bashing* maybe fifty times in the past ten years. (I rely on it the same way I need a few songs.) It never seems to exhaust itself or become tawdry. It has compelling themes and meanings – frustration, yearning, the futility of repression – but I'm pretty sure that its greatest force is not something nameable. Its greatest force comes in the way it disturbs and stops your ratiocination. For me, fan that I am, *Square Bashing* draws forth an endlessly ponderable well of feelings, structured and unstructured, in a way that hardly any other film does.

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SQUARE BASHING is available on a compilation videotape entitled *Australian Super 8 1981 1986* distributed by AFI Distribution.

GRAHAM SHIRLEY

The Cheaters

DIRECTED AND WRITTEN BY PAULETTE McDONAGH
84 MINS, SOUND VERSION, 1931

Within the past decade, several Australian early sound films long assumed lost have been rediscovered by the National Film & Sound Archive. The finding of one of them, *Showgirl's Luck* (1931), received saturation publicity. But the re-emergence of others – among them Neville Macken's race-relations short *A Stranger in His Own Land* (1931) and Paulette McDonagh's *Trail of the Roo* (1931) and *How I Play Cricket* (with Don Bradman, 1932) – have received no mention at all, possibly because they've been shorts and not the attention-grabbing features. One feature, however, which was hardly mentioned in its day and whose rediscovery in recent years has scarcely been whispered about is the McDonagh sisters' 1931 talkie version of their originally silent *The Cheaters* (1930). Indeed, the sound version of *The Cheaters* remains the most tantalizing and mysterious of all early Australian talkies.

In August 1988, Ken Berryman wrote for *Filmnews* about this previously unknown version of *The Cheaters* after its first reel had been given to the NFSA by a Bondi (Sydney) resident, Mr T. Davey. Berryman recounted that after making their first two highly successful features, *Those Who Love* (with P. J. Ramster, 1926) and *The Far Paradise* (1928), the McDonagh sisters (writer-director Paulette, actress Isobel who was billed as Marie Lorraine, and production manager-art director Phyllis) had completed the silent *The Cheaters* in late 1929. To improve the film's chances of release, as well as make it eligible for the federal government's film production contest of 1930, they produced a sound-on-disc version with a music track and three synchronized dialogue sequences. Not helped by the crude sound technology and disastrous monitoring of disc playback levels, a preview audience and critics scoffed at the sound-on-disc *The Cheaters* when it was first shown in June 1930. Beyond at least one other screening in Melbourne[1], the disc version is not known to have been further shown, and its print is now lost.[2] Still determined to put their film before the public, the McDonaghs deployed cameraman Jack Fletcher's newly-perfected Standardtone sound-on-film recording process to embark on a bold initiative: combining re-shot with post-synchronized scenes for a full-talkie version of *The Cheaters*.

The process of converting the film to sound appears to have been long and arduous, for, having been announced in July 1930[3], the Standardtone version was not available for release until October of the following year.[4] For reasons that will become apparent, this sound version, like the silent, failed to find a market and vanished from memory. Indeed, it was never mentioned in interviews I conducted in the 1970s with Paulette McDonagh and Neville Macken, who had not only financed *The Cheaters* in its silent and two sound versions but also put money into the Standardtone process and documentary shorts directed by Paulette McDonagh and himself in the early '30s.

Ken Berryman's 1988 *Filmnews* piece queried how the first reel of the Standardtone *The Cheaters* had come to be found in a laneway, and what the chances were of other Australian films emerging in similar mysterious fashion. Astonishingly, two divergent answers emerged in just two years. In December 1988, Sydney-based record collector Mike Sutcliffe contacted me to say that he had found one of the music discs for the sound-on-disc *The Cheaters*.[5] And in 1990 Ruth Hill of the NFSA's Nitrate Preservation Program (established 1988) found three more reels from the Standardtone version as she was going through untitled spools that the NFSA had acquired from a Ron Noad in around 1983. One of the two reels missing from the Noad print was reel one, suggesting that both the Davey and Noad finds originally came from the same collection.

Ironically for the nil attention it received in its time, the silent version of *The Cheaters* has screened often since its rediscovery in the 1960s. With good reason, too, since it is one of the best of all surviving Australian silents. Its blend of stylized drama and naturalism allows it to stand close comparison with Raymond Longford's masterpiece, *The Sentimental Bloke* (1919), and Paulette McDonagh's previous feature, *The Far Paradise*, while its chiaroscuro, noirish visual approach links it to German expressionism and the influence of that movement on the American cinema. Performances have an emotional truth and show an instinctive grasp of multi-phased relationships with a sense of an inner life rippling across the faces as strongly as it guides action and reaction. Dialogue intertitles are commendably scarce, allowing audiences to share the characters' lives rather than to simply watch.

Even given that one reel is still missing, the full-talkie *The Cheaters* is a fascinating, frustrating experience. With touches of *Romeo and Juliet*, the plot is one of young love threatened by parental conflict, one father being a wealthy businessman who sends the other, an embezzler, to prison. The problem in viewing both versions is that while the silent turns potentially stock elements into a heartfelt, engaging romantic tragedy, the talkie reduces them to mechanical basics. Two things contribute to this change. The first is a pruning-down of the original film, editing away many of the reflective passages in a bid to turn intertitles into the spoken word. This translation removes much of the original's dream-like quality, forcing an inner world into outward form without compensating factors. Second, dialogue which 'reads' well in the silent simply sounds flat in its spoken form – a problem shared by Alfred Hitchcock's first talkie, *Blackmail* (1929), where, as John Russell Taylor has written, dialogue "sounds like spoken titles rather than having an independent life of its own"[6].

Yet the talkie *The Cheaters* retains enough of the original's complexity to place it among the most visually striking of Australian films up to the mid-1930s. The idea of post-synching and/or re-shooting much of a feature was virtually unheard of anywhere at that time[7], and sound improves the impact of at least two sequences: a farewell between father and daughter, and the first meeting between the lovers in a hotel dining room. In the latter sequence, the casualness of the surrounding chit-chat and background music gives effective counterpoint to the rising tension when Paula Marsh (Marie Lorraine) first sets eyes on a rope of pearls she's been instructed to steal – a tension heightened when, instantly afterwards, she first properly sets eyes on her lover. In other hotel scenes, Paulette McDonagh strives hard to match visual

PAULETTE MCDONAGH & THE CHEATERS

realism with its audio equivalent, highlighting the need for it elsewhere in the film

The overall result of adding sound to *The Cheaters*, however, is cursory and incomplete, clearly illustrating how difficult it could be for established silent filmmakers to make their first talkies. Even given that this one is a hybrid, it shows that the transition silent filmmakers had to make was one of tossing away certain number of the old rules and adapting to new ones. In the place of richly-nuanced mime speaking an international language, what filmmakers now needed was a symbiosis between the most fluid screen conventions and a naturalism of performance that made verbal impact while continuing to draw from the inner self.

With *The Cheaters*, Paulette McDonagh was clearly beginning to grasp what amounted to a new medium but was overwhelmed by a technically untried, financially-parlous process. Ample evidence of her talent exists in what survives of her silent work, and enough of it shines through in the talkie *The Cheaters* for one to again lament that such a highly-skilled, still comparatively young filmmaker wasn't encouraged to make films after 1934.

. . . . .

THE CHEATERS Directed by Paulette McDonagh. Scriptwriter: Paulette McDonagh. Director of photography: Jack Fletcher. Art director: Phyllis McDonagh. Cast: Marie Lorraine (Paula Marsh), Arthur Greenaway (Bill Marsh), John Faulkner (John Travers), Josef Bambach (Lee Travers), Nellie McNiven (Mrs Hugh Nash), Elaine de Chair (Louise Nash), Frank Hawthorne (Keith Manion), Leal Douglas (The Lady), Stanley Court (Jules Severiel), Reg Quardley (Jan). McDonagh Productions. Australian source: National Film & Sound Archive. 35mm. Originally 84 mins. 1931.

SHIRLEY THOMPSON (JANE HARDERS) AT HER WEDDING
JIM SHARMAN'S SHIRLEY THOMPSON VERSUS THE ALIENS'

SUSAN DERMODY

Shirley Thompson versus The Aliens

PRODUCED, DIRECTED AND CO WRITTEN BY JIM SHARMAN
104 MINS, 1972

I've liked this film of Jim Sharman's since I first heard the title. He made it in 1972, before the film industry was considered resurrectable, after speaking to Joseph von Sternberg at the 1967 Sydney Film Festival and asking why Australia didn't have a film industry. "I don't know", replied Von Sternberg, "You have cameras, don't you?" I've liked *Shirley Thompson versus the Aliens* since I heard that story, and every time I've watched it.

"Being ignorant meant we had no fear", said Jim Sharman of this film and his collaboration with writer Helmut Bakaitis, although he may just as well have been talking about the bubble that has preserved the industry, for much of its subsequent lease of life, from too much cinematic consciousness. So in he went with $17,000 (all his own money), onto the terrain of female madness in the 1950s retro sci-fi teen horror flick.

It's the '50s, and the suburbs (embodied by liver-brick, double-fronted Drummoyne), that have driven Shirley Thompson (Jane Harders) mad, as anyone can understand. Front yards with their lone, spindly front-yard shrubs, "Emoh Ruo" over front doors, the over-regulated zone of the house interior with bed-dolls, koala cushions, and rose-emblazoned tea-towels; an epic angle on the lone arm of the Mixmaster descending to its task in the bowl below, the same Mixmaster hurled in shattering close-shot through the kitchen window when Shirley's father has abruptly had a gut full. These are the iconic objects (Jane Campion was to learn a lot from this), held in a wide-angled cameta stare, that speak dumbly from the heart of the matter of Shirley's angst.

Is "Our Home" a habitable place? If you're a bright girl in the '50s, only with considerable accommodation, amounting, say, to a lobotomy, suggests the film. Or perhaps a split personality, in the first instance. Shirley, like Felicity Bannister (Kerry Walker) to follow, in *Patrick White's The Night the Prowler* (Sharman, 1979), is a nice girl by day who grits her teeth and goes for a milkshake at Bondi with Harold (Helmut Bakaitis), the nice boy her parents have in mind for her. By night, she is a widgie, queen of a motorbike gang, breaking into the Luna Park River Caves Ride for a moment's relief from all that conformity.

In the papier-mache Caves, bobbing past in a boat, she comes across the aliens, who need her to relay important warnings to the world. With good faith and real ingenuity, Shirley pirates a radio station signal to relay the warnings about the end of the world. "So it's true, so what?", snaps her father when he hears it between bars of the Aeroplane jelly commercial. The River Cave aliens are more familiar and finally less alarming than the people back home. And Shirley gradually slips from Emoh Ruo to another kind of home altogether, zombie-like, lobotomized, quiet at last.

Shirley Thompson is a great first entry, along with Peter Weir's 1971 short, *Homesdale*, in that perversely pleasurable subterranean 'genre', Australian Gothic. This 'genre' or tendency is maybe the first original move that was made in the space of the revived industry. The hallmarks are dark, inward comedy drawn from the 'normality' of suburban and small-town Australia, pulled upside-down to show its underbelly of perversity, grotesquerie, malevolence. Stereotypes are drawn as much from pathology, as from the social or the psychological. The trajectory is between the back-yard and the back-ward. Few 'sane' protagonists escape with their lives or sanity completely intact, the solution is zombie-dom. And, while the films shows their art-film and experimental bloodlines quite openly, they freely ransack the bins of popular trash culture for their perversely delightful motifs

and subgenres, and display a special feel for the secret life of *objects*. Think of the *Mad Max* cycle[x], *The Cars that Ate Paris* (Peter Weir, 1974), *Going Down* (Haydn Keenan, 1983), *Star Struck* (Gillian Armstrong, 1982), *Bliss* (Ray Lawrence, 1985), *Man of Flowers* (Paul Cox, 1983), *Malcolm* (Nadia Tass, 1986), *Strictly Ballroom* (Baz Luhrmann, 1993) to some extent.

Then there's the great series of female protagonists down the years who can trace their lineage from *Shirley* – such as Felicity Bannister in *The Night the Prowler*, Jackie (Jo Kennedy) on the light side in *Star Struck* (where she walks a difficult tightrope between dilliness and unstoppable resilience), and on the dark side in *Wrong World* (Ian Pringle, 1986), a fascinating survivor almost eroticized by the heaviness of her pessimism, *Celia* (Ann Turner, 1989), both sisters in different ways in *Sweetie* (Jane Campion, 1989), even Janet (Kerry Fox) in *An Angel at My Table* (Campion, 1990). These are all strong, even obdurate, female characters, deeply riddled with insecurity and living close to madness, but singing with life, as well. They all speak strongly and unsqueamishly to the condition of being female in this Antipodean, late 20th Century culture, and I'm grateful to them.

Finally, I'd make a case for Ada (Holly Hunter), in *The Piano* (Jane Campion, 1993), as a not-too-distant descendant of Shirley Thompson, in a generation still benefiting from the inheritance. *The Piano* evokes another, more literary romantic Gothic tradition of course, and peers into female narcissism and its eros, with the help of two or three classic fairytales, even so, it also has tendril roots in Australian Gothic. The piano itself is an object *par excellence* that stirs deep dreamwork, and Ada's securing of an inviolable zone of muteness as a place from which she can have a life, in a time when women's lives were shipped and sold like any other item on the manifest, shows her place in the lineage. *This* time, 'Shirley' pursues the true business of bet own soul with more steel and more preparedness to directly suffer the joy and the wounding. Maybe the 1850s were a slightly easier time to psychically survive than the 1950s.

SHIRLEY THOMPSON VERSUS THE ALIENS Directed by Jim Sharman. Producer: Jim Sharman. Associate producer: Matt Carroll. Scriptwriters: Helmut Bakaitis, Jim Sharman. Director of photography: David Sanderson. Art director: Brian Thompson. Sound recordist: Ken Hammond. Editor: Malcolm Smith. Composer: Ralph Tyrell. Cast: Jane Harders (Shirley Thompson), June Collis (Dr Leslie Smith), Tim Elliot (Dr George Talbot), Marion Johns (Rita Thompson), John Llewellyn (Reg Thompson), Marie Nichols (Narelle Thompson), Helmut Bakaitis (Harold), John Ivkovitch (Bruce), Bruce Gould (Blake), Kate Fitzpatrick (Nurse). Kolossal Pictures. 16mm. Originally 104 mins, now 80 mins. 1972.

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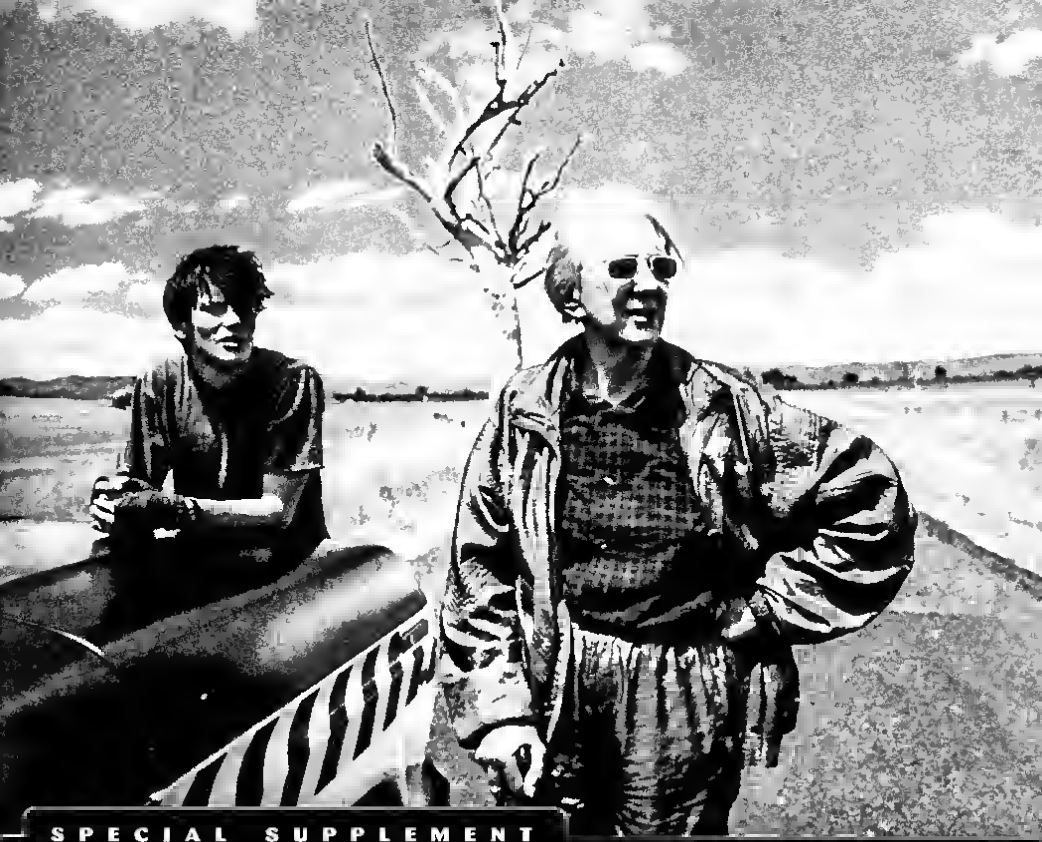
Notes

1. See *Cinema Papers*, November-December 1975, p. 259.
2. Only a third prize was awarded in the 1930 Commonwealth production contest – to Arthur Higgins and Austin Fay's *Fellers*. After that film, *The Cheaters* was rated fourth.
3. *Everyones*, 30 July 1930.
4. *Film Weekly*, 15 October 1931.
5. The disc is labelled: "McDonagh film. *The Cheaters* with Orch. PRT 129. Part 10. 31/3/30." One of its two music pieces is Rachmaninoff's "Prelude in C Sharp Minor".
6. John Russell Taylor, *Hitch: The Life & Times of Alfred Hitchcock*, Berkley Books, New York, 1980, p. 87.
7. Leni Riefenstahl's German feature *Das Blaue Licht* (1932) has the look of a film shot with full silent era mobility to which sound has been post-synched – in this case, most effectively. In Australia, Efftee's *A Correspondent's Course* (1931) also used post-production dubbing over location footage.
8. *Mad Max* (George Miller, 1979), *Mad Max 2* (Miller, 1981) and *Mad Max Beyond Thunderdome* (Miller and George Ogilvie, 1985).



SPECIAL SUPPLEMENT

New South Wales

The following Special Supplement looks at aspects of the film industry in Australia's biggest state. It follows supplements on Queensland and New Zealand and precedes those planned on Victoria (next issue), South Australia and Western Australia, as well as on such federal bodies as the AFC.

No one supplement can in itself be comprehensive, but, by specifically devoting space on an annual basis, Cinema Papers can hopefully ensure an extensive coverage of important companies, activities and films.

ABOVE: SPIDER (SIMON BORSELL) AND ROSE (RUTH CRACKNELL). BILL BENNETT'S 'SPIDER & ROSE'.

AN INTERVIEW BY RAFFAELE CAPUTO

Greg Smith

Director, New South Wales Film & Television Office

Formation

When the state Liberal government came into power in 1988, one of the first things it did was get rid of the NSW Film Corporation [NSWFC], which went out backwards with an accumulated deficit of $7 million. There was a bit of concern about some of its operations and that led to an ICAC inquiry, as everybody knows. What a lot of people often forget is that the NSWFC actually produced, or was responsible for, a number of Australia's best films, such as [*Sunnee Locke Elliott's*] *Careful He Might Hear You*, *My Brilliant Career* and *The More Things Change...*, which in turn reflected a certain capability within the NSW industry.

The government then set up the New South Wales Film and Television Office [NSWFTO]. This was done under the *Film Industry Act*, which meant it was a statutory corporation like Film Victoria. But, unlike Film Victoria and most other film agencies around the country, it doesn't have a board.

Primarily, the NSWFTO's brief was to manage the NSWFC's on-going distribution responsibilities. Unlike its predecessor, it wasn't able to invest in production and was essentially a development agency. It also acted as executive producer, and still does, for government documentaries, like Film Victoria. It also had a location liaison function, acting as a go between for location

owners and regulatory authorities, on the one hand, and film makers, on the other. Location owners are basically state and local government councils, whether they be the water board, the police, the ambulance, the Ministry for Housing, whatever.

At the time of the NSWFC's closure, there were great concerns about a possible vacuum of investment. Did that eventuate?

I don't think so.

In 1988, there was still the remnants of 10BA. As well, it is fair to say the NSWFC had focused on film only, not television drama or anything else. It supported only a relatively small number of the creative community within NSW, so by taking it away you weren't hurting the whole industry.

Sydney also had, and still has, the head offices of all of the other government assistance agencies and 60% of the national slate. The critical mass of industry activity in Sydney is such that it can sustain itself, and that certainly was the case in 1988.

The NSWFTO office seems somewhat dwarfed by those of the federal funding bodies.

In terms of financial resources, we have nothing like them. In terms of people resources, we have 12. Applications have gone from 100 a year to more than 400, and our people resources were stretched until the recruitment of extra staff. That has been a worry to me. It has meant that we've almost become captives of process, where, in order to just go through the sheet number of applications, we've become mere paper pushers. I really wanted to get out of that.

My philosophy about organizations like this is that they should be small, lean and accessible. They should be non-bureaucratic, be of the industry and they should care. We are all of that.

How many do the assessments at present?

Two plus me, or a bit of me, is involved in the script and project development area. We also use a panel of outside assessors.

Effectively, we spend about $1 million a year on script and project development, and now another $1 million on production investment. That compares with 50-odd staff at the AFC and a $20 million annual budget.

Production Investment

In the post-10BA hiatus, with the FFC just starting to bit its straps, the NSWFTO rose phoenix like, but with rather little wings in terms of human and financial resources. One of the things it couldn't do was to make production investments.

Now with every state but NSW offering production investment opportunities, the inevitable result was that a number of films generated in NSW were forced to leave for elsewhere. In a sense, NSW filmmakers were being disadvantaged against, particularly in the area of low-budget features.

Greenkeeping, for example, which cost about $800,000, was disadvantaged by being made in NSW. Had it been filmed in Victoria, it probably could have gotten $100,000 out of Film Victoria [on top of the AFC investment]. That would have enhanced the budget and given the filmmakers all sorts of extra scope.

Similarly, *Broken Highway*, which we supported at script-development stage, needed about $100,000 in production investment which we couldn't provide. So it moved north and Film Queensland, as it is now, provided that money.

That situation has changed; the NSWFTO can now make production investments.

In the 1992/93 financial year, the state government, through a very supportive minister, Peter Collins, accepted our argument, which we had to deliver in very economic rationalist terms.

We commissioned economic research to project the consequences of our being given $1 million to make strategic production investments, through small investments of $100,000 or $200,000. It was on that basis we got the $1 million, as a one-off. They weren't convinced it was a necessary thing for government to be doing. But at least they were prepared to give it a shot.

We then spent $800,000 of that knowing we had to get the runs on the board within the financial year in order to make sure we got that support again.

We also commissioned KPMGP Marwick, and David Court of EBR to do an 'audit' of what happened with the money we invested. The economic results were outstanding. In fact, as "industry support financing", as an economic rationalist might like to characterize this money, it outperformed any other state government industry assistance programme. Nothing else comes within coo-ee of it, even without taking projected returns from the investments into account. We delivered on 30:1 basis, which is apparently unheard of. We created up to 700 new full-time jobs, and the cost per job to the state government was lower than in any other industry.

As a result, and with Peter Collins becoming Treasurer in the intervening period, that money has been confirmed and is part of our recurrent funding. We don't have to fight for it every year. More than that, we get to retain the earnings we generate from those funds. Over time, we can build up, like Film Victoria has, a lump of earnings that is a significant addition to the annual allocation from the state government.

What kind of a capping is there on the investment?

10% of the budget is the maximum, and/or $200,000 in a financial year.

Does the increase in investment change the financial resources in another area? For example, is there more money for script development, or is the investment fund strictly for production?

"Sydney is seen as the more commercial, slightly cowboy, business-oriented, go-it-alone industry. Its output is twice that of Victoria's and has always been harder to characterize. NSW has something of everything."

The extra money is targeted for the purpose of production investment. In production investment, we will support, and have supported, feature films, low- and high-budget, television, series and tele-features, and documentaries. We want to apply in time the same approach to production investment as we apply to development finance. That is, we are interested in everything, conventional and experimental, short and long, documentary and drama, young and old.

State bodies

There are industry presumptions by which the state bodies are categorized. Film Queensland for off-shore, big-budget American films; the NSWFTO for commercial, mainstream films, Film Victoria for quirky, experimental films and cultural benefit. Do you agree with this view?

No. First, I do not think that quirky or experimental and commercial are mutually exclusive terms. Films that are different

An old anzac (Max Culleh) in David Caesar's 'Greenkeeping', "which cost about $800,000, [and] was disadvantaged by being made in NSW".

are more likely to be successful than those which stay in a mould.

Victoria has an enormous track record of successful filmmaking and a very strong film community, which is one of its greatest assets. That has not changed since the days when I was Director of Film Victoria. The downside is that it can be looked upon as insular, as fearing, or not wanting to use, external influences.

Sydney is seen as the more commercial, slightly cowboy, business-oriented, go-it-alone industry. Its output is twice that of Victoria's and has always been harder to characterize. NSW has something of everything. You can't quite say, "It's a centre for low-budget feature filmmaking", which is often said about Victoria. Yet when you look at it, it does a lot of low-budget feature filmmaking. But it also does big-budget and middle-size filmmaking.

Tatts (David Field) and Angel (Aden Young) in Laurie McInnes' 'Broken Highway', "which we supported at script-development stage."

Queensland has essentially had no industry and it is now valiantly, and I think intelligently, building an industry off the back of off-shore production. The tricky bit comes in making sure you are not just a backlot to Hollywood, that you do in fact develop a local industry that produces its own films.

What Queensland has been doing is growing the pie. Traditionally, 60% of production was NSW sourced or based, Victoria 30%, and the other 10% spread around Queensland, South Australia and Western Australia.

Queensland is now getting a more balanced share, and in fact it has taken a number of productions from NSW. It is also getting the lion's share of off-shore production. The effect of that, though, is to add on, not to redistribute. It's making the pie bigger. The $1.3 billion worth of domestic production each year is being increased.

Queensland did $100 million of off-shore production, they say, over 1992/93. That is aggregate budgets, that is not all the money which was spent in Queensland. $27 million of that was *Penal Colony* [aka *No Return*], and they did post-production in the UK, so presumably a lot of that $27 million went off shore. But even if you discount that aggregate figure by a large amount, Queensland is still getting $50-odd million worth of off-shore production benefit into the state.

Off-shore

When you first came to this job, was attracting off-shore interests one the initiatives you wanted to implement?

Off-shore interests are currently coming from the States, to a lesser extent from Europe and not much from South East Asia, except in the area of commercials, where we are getting a lot out of Japan and Korea.

One of the reasons people come to Australia is the exotic locations. Queensland has rainforests and coral reefs and a lot of people want that. The point is: If that's where it is, that's where you send them. There is no point in promoting yourself as something you are not, because people will be disappointed, they won't come back and your credibility goes down.

Having said that, my own view in promoting Australia, or NSW, as an off shore location is to assist the local industry. The industry requires internationalizing if it wants to stay at the cutting edge of technical, as well as creative, capabilities. If it wants to maintain and increase its rôle in the international

"[M]y own view in promoting Australia, or NSW, as an off-shore location is to assist the local industry. The industry requires internationalizing if it wants to stay at the cutting edge of technical, as well as creative, capabilities."

industry, then it requires a level of infrastructure and training and networking and exposure which off-shore production can assist, and which the local industry may not be able to provide.

If you have a big film coming here, and it can mean the difference between the viability and non-viability of some new piece of post-production equipment, then the local industry benefits from it. This is why I think it is worth attracting off-shore production. But perceptions differ.

In NSW, I see it as augmenting an already existing, well-entrenched, proud, expert industry, with a level of infrastructure already in place. We will only sell NSW on the basis of a value-for-money package, where we are offering not only locations but also the technical and creative capabilities, the stability and international reputation of the industry, the English language, reverse seasons, exchange rate savings and whatever else might be practically relevant. If you bundle all of that up, it is a pretty attractive package.

I would never market Australia on the basis of lowest cost, though, for two reasons. One, because there will always be somewhere in world that is cheaper. Two, it would attract what I call the "opportunistic producers", who are only ever going to be motivated by whomever has the lowest price today. They are not the sorts of people you build a strategy towards. You want to deal with professional, international producers, not fly-by-nighters.

Stephan Elliott's 'The Adventures of Priscilla, Queen of the Desert': "We were able to provide a small, but valuable, production investment as well as development finance."

I strongly believe in marketing Australia. And if we operate co-operatively and collectively, then I think it will work out best for the industry overall.

But by working collectively, mightn't a project that has been developed in NSW leave for some other state?

It depends. I'd like the capability not to lose projects developed in NSW which should stay here. There are projects which were created in the minds of the filmmakers with the specific intention

Gloria (Rebecca Girney) in Ren Lewin's 'Lucky Break': 'That was fully developed with us, but was made in Melbourne.'

of being made here. But, yes, we might develop projects which will be made elsewhere. The last thing I would want to happen is a film be constrained to being produced in NSW, when that is not where it ought to be produced. The first priority is what is right for the film.

We have co-operative relationships with every state film agency and the AFC. Philosophically, it reinforces that Australian nature. Practically, it is a way of laying off half of the financial exposure. A project might be too expensive for NSW but, if you can get Film Vic to tip in half, it works and the filmmaker is happy. *Muriel's Wedding* is an example of FFC, AFC, Film Victoria and NSWFTO collaboration.

If you are doing it with WA, it's probably of necessity going to be shot in Western Australia. I can be comfortable with that, sitting here as I am in Sydney, because so much post-production is done here and so much of the crewing happens out of Sydney or Melbourne.

Queensland has offered and enticed producers to relocate. Has this been significant enough to affect production here?

I'd have to say "No." I don't know how many producers have actually taken that up, apart from Ross Dimsey, Damien Parer, Rosa Colosimo and Jonathan Shiff.

It is a clever thing to do from a strategic point of view. The Studios could have been a white elephant, but they have been turned into something which can act as a catalyst. The next thing is to start generating your own Queensland films. You need resident producers to be able to do that, so relocation makes sense. I am not sure if it has actually worked, but I understand the rationale.

Asia Initiatives

What plans do you have in relation to South East Asia? Is it worthwhile attracting Asian productions rather than American or Europe or UK?

I don't know if it can be done on a regional basis. At the end of the day, it comes down to the project, and the creative people you are dealing with.

Export Film Services of Australia [EFSA], which is this child of AUSTRADE and the NSWFTO, happened a few years back when I was sitting here working out how to attract off-shore production to NSW. I came across two guys in AUSTRADE who had been doing music and they decided they'd be interested in doing film. So, we got together.

I maintained from the start that, if we were going to do it, it should be on an Australia-wide basis. They, of course, representing a federal agency, were happy to accept that. Now I am happy to say, after a year or so, we have all the other states on board.

Last year, we kicked that off with AUSTRADE in Los Angeles at the Location Expo and American Film Market. That was effectively selling Australia's capabilities as an off-shore production base, represented at the time by NSW and Queensland. It was part of a three-year programme, funded in large part out of AUSTRADE in Los Angeles. AUSTRADE money comes from the posts, not from Canberra.

The second cab off the tank was Japan. AUSTRADE Japan, seeing how successful the programme was in Los Angeles, decided they would commit for one year. We are hoping they will commit for next year and beyond. It was a result of our realizing that there would be a growing relationship in feature film and television production between Japan and Australia.

We kicked that off with a seminar at the Australian Embassy in Tokyo on 12 November last year, which was launched by Senator Cook, the then Federal Minister for Trade. A number of us went up there, but, more important, we had five Japanese speakers with personal experiences of Australia. They spoke very glowingly about our capabilities and what we were on about.

As you can see, the strategies differ as to working with different countries and their particular industries. In the case of North America, we can legitimately go out there and say, "If you want to come on down with your fully-financed production and use our value for money package, then you are very welcome. Just don't abuse us or try to override us. I'd rather not make Sydney look like Seattle, but if you have a project that can benefit by being made in Australia, then why not."

Japan I see differently. I don't see that we just say "Bring your fully-financed production down to Australia." That's not the way they are going to operate.

Japan is interested in having a greater rôle in the international film industry, and it sees as one of the characteristics for that the English language. It recognizes that we have a proud industry of our own, as do the Japanese, and that we are efficient and economical. There is an opportunity there.

I think the relationship with the Japanese will not just be financial, it will be a creative exchange, where their creative input is part of the deal, as is ours. And as soon as you say that, you are immediately saying it is going to depend on the project.

We have been involved with a tele-feature called *Crime Broker* and, to a lesser extent, *The Seventh Floor*. These are both part of a tripartite package between Portmans out of UK, Sogovision out of Japan and John Sexton and Network Ten out of Australia.

I had real apprehension about *Crime Broker*. I thought, "By the time we take on board all the cultural differences and requirements of all of these parties, we are going to get down to such a lowest common denominator. Do we really want to get involved in this?"

What in fact happened was that the input that came from each of those countries actually enhanced the tele-feature, rather than detracting from it. Chris Brown at Portmans and Hiroyuki Ikeda at Sogovision are very talented, creative people. They brought to the project rather than taking away.

It sounds like you are talking about establishing co-production deals?

Yes, but not necessarily formal co-productions. It might be co-financing, co-developing.

What about South East Asia?

South East Asia doesn't mean a lot to me other than Japan at this stage. I know there is a lot of interest in Indonesia and Korea. I share that interest, but I don't know enough about their industries to have developed a view on what to do.

What I can say is that I am concerned that we came late to South East Asia. It bothers me that, having ignored or turned our back on relationships with their film industries for the past 15 years, all of a sudden it suits us, for commercial or other strategic reasons, to say, "Oh, remember us. Sorry."

That's why about three years ago, through John McQuaid, who works in the Office and is a great Asiaphile with enormous respect for and experience in Asia, we re-activated our rôle as a country in the Asia-Pacific Film Festival. It has fourteen member countries and is held in a different city every year.

In 1993, it was held in Fukoka in Japan, the year before in Seoul and the year before that in Taipei. This year it is going to be in Sydney. We bid for it a couple of years back, and my rationale for doing that was that we ought to back up our new-found commercial interest with some sort of cultural bona fides. One way of doing this is the Asia-Pacific Film Festival.

Happily, we have now the support of the Australian Film Commission and SPAA. I understand the Prime Minister, consistent with his Asia agenda, has accepted an invitation to be involved as well.

The Festival is a good start and is an example of how we need to balance up, on a daily basis, the cultural with the commercial.

One aspect of the Asia-Pacific countries is that they don't need us. Their industries are actually quite self-sufficient.

Again, I am not expert in the areas of marketing and distribution, but, yes, I would be very surprised to find a big market growth in Australia for Indonesian and Korean films.

On the other hand, we are looking at a region which economically is growing at 10% per annum. I am told that is going to lead to growth in the middle-classes, who are going to have an increasing desire for "Western" material. In this area, there may well be a rôle for Australia to play in the production and/or co-production of Western film and television productions.

Technologically, I think we have a lot to offer. Again, depending on the region or country, they may produce hundreds of films per annum, but the quality of the films is not very high by world standards. I think associations with Australia can advantage them.

Studio

When John Morris was at the NSWFTO, there was talk of establishing a studio. Is this still on the cards?

CONTINUES ON PAGE 81

Tunnel Vision

[illegible] is the new [illegible] auteur producer [illegible] about [illegible] *Tunnel Vision*. [illegible] *Mortgage* [illegible] *Kill Bill* [illegible] when some other [illegible] and [illegible] Film Finance Corp [illegible] investment for the [illegible] bringing [illegible] artists and [illegible] through [illegible] tass world [illegible] characters [illegible] in their own [illegible] alone [illegible] about. *Tunnel Vision* [illegible] the lives of three people will change dramatically ... don't look back", as the pre-publicity has it. Scripted by director Fleury and shot by Paul Murphy, it stars British import Patsy Kensit, with Robert Reynolds (from *Traps*), Rebecca Rigg and Justin Monso.

MAIN PICTURE: PATSY KENSIT IN CLIVE FLEURY'S *TUNNEL VISION*. ABOVE: KENSIT, ROBERT REYNOLDS AND REBECCA RIGG. RIGHT: REYNOLDS AND RIGG IN *TUNNEL VISION*

The Sum of

Geoffrey Burton interviewed by Leilani Hannah and Raffaele Caputo

This interview can be considered an adjunct to the one with Geoffrey Burton published in the previous issue of 'Cinema Papers' (No. 99), in which discussion centred primarily on his career as a director of photography. Here, Burton discusses 'The Sum of Us', his first feature as (co-)director, and a long-cherished project, 'The Songlines', an adaptation of Bruce Chatwin's book of the same name.[1]

The Songlines is Chatwin's account of a journey through Central Australia and of a personal experience of enlightenment in his contact with Aboriginal culture. Chatwin explores a melange of ancient trails of song, invisible pathways of ritual journeys which have sung the world into existence.

The Sum of Us is based on a highly-successful stage play – successful, that is, in countries other than Australia. It was written by Melbourne playwright David Stevens, who is also a television and feature director, whose credits include *The Clinic* (1983), *"Undercover"* (1984), and *A Town Like Alice* (mini-series, 1981), which he also wrote. He now lives and works in the U.S.

LEFT: FATHER AND SON: HARRY (JACK THOMPSON) AND JEFF (RUSSELL CROWE). GEOFF BURTON AND KEVIN DOWLING'S *THE SUM OF US*. ABOVE: CO-DIRECTORS GEOFF BURTON AND KEVIN DOWLING.

f Us

The play is set in Footscray about a family situation between a father and a gay son, and how they both handle it. Essentially, it's a love story between the father and the son. The film is re-set in the Sydney suburb of Balmain, and Burton co-directed it with Kevin Dowling[2], the play's New York director.

Geoff Burton: There are autobiographical elements in *The Sum of Us*: characters who are like people David grew up with. A lot of situations come from his experience as a young gay man living and growing up in Footscray. But the actual story is not David's story per se.

The play was staged in Australia in 1988 as part of the Bicentennial theatre effort, with the Sydney Theatre Company. It was in a period leading up to the Mardi Gras, when there were a lot of gay activities going on. This, in a sense, spelt its death-knell because the bulk of theatregoers dismissed it as being a gay event.

I was shooting a film in Asia at the time and, although I knew about the play, I didn't see it. The local production was reportedly very good, but it just wasn't seen.

There was some testing of it in Los Angeles, where it did a few performances and, although people thought the play was interesting, it didn't go much further. It wasn't until the play opened off-Broadway that it really took off and ran for more than a year. Kevin Dowling, who directed the play for its New York release, is now my co-director of the film version.

Is Dowling in the same position as you: someone who hadn't directed a feature film till now?

Yes. Kevin has no film experience but enormous theatre experience. His career is that of a theatre director, writer and actor. He has also had a long association with this play, something like five years.

When [producer] Hal McElroy was attempting to set up the project, and he was negotiating with David Stevens about adapting it, David said, "You must get Kevin to direct it. He has just done this fantastic version of it and it really works." That's how Kevin came to be involved.

One of the main reasons Hal decided to set it up as a co-directing exercise is because Kevin had no film experience. What Hal was looking for was someone like me who has enormous film experience but very little experience of working with actors. That's not exactly true, I have worked with actors for more than thirty years, but not on a level of generating and assessing performance.

The whole process of co-directing has been very interesting because, early on, Kevin and I discussed how the relationship could be productive, non-competitive and tension-free. And it worked. It has been an extremely good collaborative experience, which is often hard in any endeavour like film.

Filmmaking relationships that are based on a hierarchical structure, although they can create tensions, invariably work. Because there wasn't a hierarchy in this case, there was great potential for major tension, major confrontation and major failure.

I must say, I've been involved in a couple of co-directing ventures before, not with feature films, but with tele features and dramatized documentaries. They have worked out very well, but at various stages during the process there was some tension. Consequently, I was keen not to go into this project unless I felt confident about the potential working relationship between Kevin and myself.

What has in essence made this relationship really work is that we approached the project on a genuine co-work basis: we resisted the idea of breaking the functions into what one would normally expect to be the relative work strengths of each person. In other words, the most obvious thing to say is, "Well, you are a cinematographer. You've done thirty pictures and you know how to work coverage, look after the camera and where to point it. Kevin, on the other hand, knows nothing about the technical side, but has worked with actors for years and years, let him work with the actors." That would be the most obvious demarcation, and under some situations that could work.

I've done shorter films with Rodney Fisher, including his first film after a long stretch of theatre directing, and Richard Wherrett when he did his first film. In those sort of relationships, one is really happy to take on a greater work load as a technical cinematographer. But on The *Sum of Us*, Kevin and I were very keen this wouldn't be the case. As a result, we smudged those lines as much as we could, and I contributed to getting the performances out of the actors, making decisions about performances and assessing the dramatic value and level of each scene. The same with Kevin, who also contributed enormously his ideas about the way the film should be shot. Obviously, because of our respective lacks of experience on one side we often made silly mistakes. But often the strength of the relationship would pick up on those mistakes and say, "That's not really a good way of doing it, let's do it this way." That's how the pre-production, rehearsing and shooting worked.

In the editing, on the other hand, the co-directing decisions were far more even because we were both into processes which neither of us are very familiar with. We had a very good editor, Frans Vandenburg, who provided a good centre-road approach to the film. He is the one who probably generated more creativity than either of us here. Kevin and I were in more of an assessing capacity of what the editor was doing, rather than laying down rules and saying, "Well, in my last picture I did a montage and it worked brilliantly." That was not the way we were working because it was not what our experience indicated.

But given that Kevin is more stage-bound, so to speak, he would still have been relying on you technically?

That's true. Things like screen direction and all those mechanical details about directing imagery, which you take for granted when you've made a couple of films, were all quite new for Kevin. He was quite surprised by all of it, and also by the translation of performance to film. Often, material that he had been really worried about worked brilliantly on film, and vice versa. It had a lot to do with the actors' relationship with the camera, of course, and the way they had been photographed – those subtle nuances which you mightn't see off the video split or in the flesh but on a fifty-foot wide screen are very apparent. In this sense, I believe Kevin experienced more new things from the editing than I did.

The greatest thing I picked during the editing is the significance of attempting to maintain an emotional flow within, say, one long scene, shot over several days with multiple actors. That has been enormously interesting.

How did you get to know Kevin Dowling well enough to decide that it would be fine to work with him?

It was very difficult at first, because we had a short time in which to establish a working relationship. We were also in different countries. In fact, it was during the production of *Sirens* (John Duigan, 1994) when I started talking with Kevin via long-distance telephone. Then the producers wisely brought him to Australia six months before we started shooting in order to meet me, work out the basis of our collaboration, and to do some preliminary casting. But it was well into pre-production before we spent real time together working out our common goals and traits.

Although I am older than Kevin, we both came through a similar period of history. We had the same ideas of protest, a similar attitude toward the 1960s and '70s. We largely share the same tastes in music and film. So, already we were on common ground.

An enormous advantage is that with Kevin being an out-and-out New Yorker, he says what he feels all the time, and very succinctly. There is never any doubt as to what Kevin means, and it's a great attribute New Yorkers have more than any other race. I say "race" advisedly, because New Yorkers are

FACING PAGE: PUBLICITY SHOT OF JEEE AND HIS HOPED-FOR BOYFRIEND BEEE (JOHN POLSON)
LEFT: JOYCE (DEBORAH KENNEDY) AND HARRY *THE SUM OF US*

completely different, even to the bulk of Americans and especially to Los Angeles-based Americans, whom you can never, ever trust. Kevin is totally frank, totally honest. You know where you stand immediately.

In the end, I don't think one can really make rules about any creative collaboration. Years ago I was involved in a film company called Artists Productions. The three principals were Pat Lovell, Tom Haydon and myself. Tom, who is now dead, sadly, was an extraordinary documentary filmmaker whom I had known since the very beginning. We made *The Last Tasmanian* (1978) together. We had a great collaborative working experience, but it was all based on sheer fear and trepidation, angst and conflict. This was the way Tom loved to work. We were the greatest of friends, but every shot was fought over, every situation we got into was an argument. His attitude was that conflict produced the best results. Some people still feel that way; I don't. I defiantly oppose this way of working because not only do I believe it is wrong, it's also a dreadful way to have to live. But there are still directors who believe conflict produces the best results, and so you can't lay down rules. It really depends on the attitudes and values of the individuals involved.

Is *The Sum of Us* a step toward fulfilling a long-time directing ambition?

Yes. I have always wanted to direct, and if the industry had been bigger when I joined, film direction would have been the track I headed down. As it was, there were very few films being made and very few opportunities to direct pictures, unless you made your own shorts, which we all did at that time. Professional opportunities were much less and cinematography was an easier track to take. I'm talking about the film industry of 32 years ago, which I realized with alarm the other day. In fact, at that time, there were no features being made, except an occasional part-foreign film like the adaptation of Nino Culotta's *They're a Weird Mob* [Michael Powell, 1966].

Is cinematography your second choice then?

Yes, except I was never in a career situation where I could say, "Okay, I am not directing, I'll take cinematography because that's my second choice." I wanted to make films, and I still regard myself as a filmmaker rather than a cinematographer. I think it remains important to smudge those demarcations. As technology becomes easier and easier to manipulate, in future those functions are going to become much more integrated. I am just a filmmaker who has spent most of my career photographing other people's films.

Have you always had this approach, which is different to most cinematographers?

Yes, and I suppose it is different. I never planned a career in cinematography and said to myself, "I'm going to operate for ten years and then go on up the ladder."

Instead, the story, ideas or world view has been the most important aspect to how you approach a film, rather than your working out an individual style?

Yes, and I think everybody should feel this way. I don't believe it's a unique attitude, but it's true in my case. It gives you a philosophy for approaching the photographing of films. This is perhaps different to conventional cinematographers, where they are quite often looking for a chance to explore a particular style, or illustrate a way of shooting they have wanted to pursue, or see as reflecting their own style.

There is a great trap in this approach, and I think it has been a trap that has often been fallen into in Australian cinema. The cinematography has resulted in work which is basically inappropriate to the film. There are hundreds of films, and we shouldn't run through titles, where it is easy to see that the cinematography is just detracting and/or distracting from the script's and director's intent. It is not done maliciously, it's just that the cinematographer is not saying to him or herself, "I must find a way of photographing this film which is first and foremost totally appropriate to what this film is about." I don't think this is done often enough. It has been my philosophy in shooting films, and it's probably why I spend more time with the script and the director before shooting starts.

THE SONGLINES

Is the notion of landscape-as-character your attraction to Bruce Chatwin's *The Songlines*?

Very much so. *The Songlines* is fascinating because it's not just the landscape as a playing field for actors, as it is in a lot of other films. One example is a children's film I did years ago called *Storm Boy* (Henri Safran, 1976). At times, the landscape had to change from being totally deadly and alienating to a place of almost nirvana-like enlightenment, even though it was basically

the same stretch of sand and water. You had to manipulate the light, filtration and everything else to give the landscape its different rôle. That is one use of landscape.

What is more interesting is when you give the landscape some sort of mystical significance in its rôle. We attempted this and largely failed in *The Year My Voice Broke* (John Duigan, 1987). Although the landscape of the hill is a haven for Danny (Noah Taylor) and Freya (Loene Carmen), and becomes a safe place when they are away from the urban tensions of the town, we actually wanted to make the landscape much more at one with the kids. It wasn't just a question of them feeling comfortable, but for them to actually gain a strength from the land, from the hill, and from the cloudscapes that went past. This is something which is very hard to do and still keep a narrative going.

There are elements of mysticism in the film, like Danny's attempts to telepathically communicate with Freya, and the fact they draw stars together. We staged major moments of awareness and enlightenment which actually give the hill a certain importance in their lives. However, even though I think the film is very successful and gratifying, and I am pleased with it in the sense that the cinematography is suitable and appropriate, I would have liked to have linked the landscape closer to Danny and Freya. That was difficult to do because we would have had to illustrate other people being less comfortable in that landscape. We were compromised by the fact that people weren't uncomfortable, that the little old lady who lived in the house with the pianola was clearly and perfectly at home in that landscape. In fact, she was a sort of mystical character as well, and she drew the same sort of comfort the kids drew from the landscape.

There was a lot to do with *The Year My Voice Broke* which generated my interest in *The Songlines*. It is an opportunity to use landscape as a much stronger player because of the Aboriginal association with land. For Aborigines, land is the essence of all life.

In white culture, you might make a film about the presence of a God, or a relationship between a man and a God. We do it in films all the time, once we identify the God. We can make it work because, although in white society God has many different forms, there is a God-head. Yet, by and large, the relationship is pretty hard to define.

Now, this is extraordinarily simplistic but from my understanding of Aboriginal culture the relationship is much easier to define. It has to do with their relationship to land. But if the land/Aboriginal equation is like the white man/God-head, the parallel will become very hard to define on film, hard to make any sort of drama out of, and hard to visualize.

It is difficult for white society to understand, but, in the case of Aboriginal culture, the relationship with land is not so difficult because all around them, every day and in everything they do, there is a consciousness with the mysticism of the land. The land is what drives their life and what drives their death. So, in *The Songlines* we are basically attempting to illustrate the consciousness and mysticism of the land.

For instance, a woman may be out hunting and through a cut in her toe, a scratch on her leg, or through her vagina, a spirit will come up from the land and she'll become pregnant. A child will be conceived and born from the land, and usually she doesn't know about this until the foetus starts to move. At the point the foetus moves, she is aware she is pregnant, and the spot becomes the child's conception site. The conception site remains the child's sacred site for all of his or her life. It is identified by the elders and a tjuringa will be placed there for the child, or taken from there and put in a tjuringa store house. There is just no parallel to this in white culture or society.

A writer who springs to mind as a parallel to *The Songlines* is D. H. Lawrence and *Kangaroo*, though, given the description you've just offered, a comparison seems somewhat ridiculous, because in Lawrence the land is something indecipherable.

A parallel with Lawrence is not as silly as you might now think. He doesn't pursue the same mystical track that Chatwin does, but in the sense of Lawrence being a foreigner in a new land the parallel is pretty exact. I think with *Kangaroo* Lawrence brings a perception of Australia that can only be that of a foreigner, as does Chatwin.

I've not had much to do with Lawrence in the sense that I've not done any research on him. But in pursuing research for the Chatwin film I've discovered that the attitudes of people toward Bruce Chatwin are so polarized in this country, especially from other writers. They either admire and adore the idea of the different view he brings, or they violently reject him as being out of hand for having done it. This is also true of academics and people in the Centre, whom Chatwin wrote about in the book.

In Alice Springs society, you are not really accepted until you've lived there for five or six years, and even then you are talked about in terms of where you came from. Chatwin was violently opposed because how dare he come into our society and three months later produce a book which in world terms has become the definitive book about Aboriginal culture and white Australia. But then there are the few who say "Hey, yeah, he is right. Maybe it's okay to come and make these observations."

I think Lawrence was reacted to in the same way, because there are a lot of cultural purists in this country who'd reject anybody else's view of themselves.

How much has *BeDevil* (Tracey Moffatt, 1993) prepared you for *The Songlines*?

Every experience I am able to have working with Aboriginal people, culture and ideas is a worthwhile contribution to what I hope to do with *The Songlines*.

It's interesting that whenever I'm involved with urban Aborigines, which I try to be as often as I can, I am constantly reminded of my obligations as a white filmmaker to allow the right amount of contribution from Aboriginal people. In fact, I seek out their contribution because, by and large, they have an enormous amount to say. Usually it is stuff you take for granted and think you can manage without, but they'll tell you something about a specific aspect of relationships, for instance, which you just never think about.

It was in 1988 during the Bicentennial year when I had just heard about *The Songlines* and was really attracted to it. There was a germ of an idea that this was something I should pursue, largely because at the root of it all Sharon Bell[3], who is an anthropologist and anthropological filmmaker, and I were quite keen to make a documentary film about Professor [Theodor] Strehlow and his wife Kathlene, who have custody of an extraordinary collection of tjuringas and other Aboriginal artefacts.

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A PROFILE BY RAFFAELE CAPUTO

Sue Milliken

SAMSON FILMS, FILM FINANCES, AFC

Samson Films is one of the oldest production companies to emerge in the NSW film industry since the late 1960s revival. It was formed by Tom Jeffrey in 1965 with a friend, Sam Lenn. They were floor managers at the ABC at the time and had dreams of producing and directing feature films. Lenn subsequently left the ABC and the industry, and the company sat dormant until Sue Milliken, who worked at the ABC as a continuity person, met Jeffrey. The first thing Milliken and Jeffrey did through Samson Productions was manage the filming of 'Born To Run' (Don Chaffey, 1976), a television "movie of the week" which Disney in the U.S. had decided to shoot in Australia. This was not the first time Disney had brought a production over: 'Born to Run' followed 'Ride the Wild Pony' (Don Chaffey, 1975), on which Milliken had worked as a production manager.

The cash-flow from *Born to Run* enabled Samson to set-up offices in the Sydney suburb of Pyrmont, where it has existed to this day. Its first Australian production was *Weekend of Shadows* (1978), which Jeffrey directed (and co-produced with Matt Carroll). Milliken is credited as associate producer, because Samson produced the film in conjunction with the South Australian Film Corporation (SAFC). *The Odd Angry Shot* (Jeffrey) soon followed in 1979.

FILM FINANCES

One could easily assume that Milliken's rôle as a producer was an extension of her skills in managing the Australian branch of the completion bond company, Film Finances. But, in fact, it's the other way around: her rôle as a producer gave her the necessary skills to be a completion guarantor, which is perhaps one of the reasons why the company is the most successful such operation in Australia.

Milliken began to manage the Australian end in 1980, really as a one-off venture, when the company's principal, Richard Symes, asked her to represent Film Finances on Richard Franklin's *Roadgames* (1981). Soon after, the 10BA legislation came into effect and the film industry went into a production frenzy. While no formal arrangement was made, Milliken continued to look after the business of Film Finances, while at the same time developing projects with Jeffrey. Milliken produced *Fighting*

"The culture of disdain so long embedded in the bureaucracy's attitude to filmmakers is, happily, becoming a thing of the past. The staff of the government agencies these days pretty much see themselves as part of the team, as partners with the filmmakers in the process."

Back (Michael Caulfield, 1983) with Jeffrey, but did not produce anything else until 1985 because she was working full-time for Film Finances. The company is still managed by Samson, through an informal arrangement.

The success of Film Finances can be attributed to a combination of Richard Symes and the fact that the people running the Australian operations, principally Milliken, are themselves filmmakers. Milliken:

> Richard Symes is a unique individual. He has visited Australia at least twice a year, every year, for the past 12 or 13 years. Film Finances have been working here. He knows everybody here and he does business on a handshake, you can trust him.
>
> Whether it is me or the people I've employed to run the day-to-day business, we always try to put ourselves in the position of the filmmaker. We try to contribute to the production, rather than be a kind of policeman. We know what their problems are.
>
> I've tried hard never to let the standards slip, and I don't think they ever have. We're as fresh and enthusiastic about doing the right thing by the filmmakers as we were when we started in 1980.
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> That is one of the reasons Film Finances works, plus the fact that we have paid out whenever we have been called on. In 15 years, nobody has ever waited for their money. I think that counts.

FILMING *WEEKEND OF SHADOWS* (TOM JEFFREY, 1978). THE FIRST SELF-GENERATED SAMSON FILMS PRODUCTION. MILLIKEN WAS ASSOCIATE PRODUCER.

THE ODD ANDY SHOT (TOM JEEDEBEY, 1978), WHICH MILLIKEN PRODUCED (WITH JEFFREY).

AUSTRALIAN FILM COMMISSION

In December 1993, Milliken was appointed the new chair of the Australian Film Commission for a three-year term, replacing writer-director Chris Noonan.

For many years, industry people have felt the need for filmmakers to have direct responsibility in the development and running of the industry. The trend started long before Milliken took up the position, and now virtually all the commissioners are practitioners. These include: Robert Campbell, managing director of the Seven Network, scriptwriter Laura Jones, casting consultant Liz Mullinar, producer John Sexton, and AFC chief executive Cathy Robinson. Though not practitioners in the strict sense, the other members of the AFC board are Professor Stuart Cunningham of Queensland University of Technology, and chair and chief executive of the Bank of Melbourne, Christopher Stewart.

For *Cinema Papers*' 20th Anniversary issue, Milliken wrote:

> The culture of disdain so long embedded in the bureaucracy's attitude to filmmakers is, happily, becoming a thing of the past. The staff of the government agencies these days pretty much see themselves as part of the team, as partners with the filmmakers in the process.

Thus, perhaps one question that immediately comes to mind has to do with the reconciliation of Milliken's rôle within a federal organization and

LEFT: FILMING *FIGHTING BACK* (MICHAEL CAULFIELD, 1983). PRODUCERS TOM JEFFREY AND SUE MILLIKEN ARE CENTRE FRAME. BELOW: *BLACK ROBE* (BRUCE BERESFORD, 1996), AN AUSTRALIA-CANADA CO-PRODUCTION. MILLIKEN PRODUCED (WITH ROBERT LANTOS AND STÉPHANE REICHEL).

that of a practitioner, where it is sometimes believed there is an unconscious tendency toward a parochial view of the industry. But this is where Milliken's long experience as a completion guarantor, plus the fact that in 1988 and 1992 she undertook a review of the SAFC and the West Australian film industry, respectively, place her in a unique position. Looking after other people's productions as a completion guarantor, and having held the chair on both the SA and WA reviews, has meant extensive and consistent travel around Australia since 1981, and thus a perspective on the industry that cannot be limited to NSW or Victoria – the two major sources of production – but is fundamentally a national one. Milliken:

> I am very conscious of the concerns of people outside NSW about getting a fair deal from the AFC. It's an issue continually in mind when discussing policy.
>
> Something I'd like to get around to this year is talk to every body in the other states, get a dialogue going and let people feel that it's their AFC as well as ours. They have the same access and right to the AFC, and they have to really overcome geography.

Geography is a strong discussion point for Milliken, not only in terms of selling locations, as one might expect, but in terms of juicing the advantages each state can offer as a way of overcoming geographical limitations. This is especially the case in regard to the film industry in WA, and, to a lesser extent, that of South Australia. With Queensland developing both an off-shore and a local industry, filmmaking activity now moves steadily up and down the eastern seaboard.

From a political point of view, Milliken maintains that the integrity of state-by-state industries should be sought internally with their own state governments, in terms of competing for production. Milliken:

> The way to get state support is, of course, to talk up your own state with your own state government, which I believe everybody has been fairly successful in doing. The states are all different, and we have all got so much to offer.
>
> I've produced films in Queensland and South Australia, as well as in NSW. As a producer, even if I am hoping I can make a film within two blocks of Bondi Beach, I'll look for the location that best suits the project.
>
> But we are still the same one industry and we have still got to come together and present ourselves federally, and to the rest of the world, as one industry.

CO-PRODUCTIONS

One problem area cited by Milliken in the 20th Anniversary issue of *Cinema Papers* is "the squeezing of budgets in the $3 to $4 million range". Producers of Milliken's stature have no objection to working on low-budget films with first-time directors, but find they cannot due to fees and overheads. If a producer like Milliken is going to take on smaller-budgeted films, then she is going to need other things going at the same time to pay the overheads necessary to keep the whole show on the road.

In this kind of scenario, a co-production deal tends to be the way to go. Milliken's last two pictures, *Black Robe* (1992) and *Sirens* (1994), were both with established directors, Bruce Beresford and John Duigan, and financed as co-productions. Milliken:

> *Black Robe* is the first official feature film co-production between Australia and Canada. It is not a 100% Australian film, but all the Australian money went on the Australian elements, and Australia made a major creative contribution both on the screen and in post-production.
>
> With *Sirens*, we simply wouldn't have been able to make the film without British Screen money. We had a really tough time putting the money together. As it happened, the film was shot here, and it's the most Australian film you'll ever see, but it was post produced in England. I would have much rather post-produced it here, because I live here and because it's a post-production environment that I know.
>
> If there were a way of financing films at that level, without doing any deals that had obligations to them, I'd do it. But it was an interesting experience working over there and I've learnt from it. Hopefully, I can impart that experience.

The co-production deal, however, is somewhat controversial. Many feel the reputation of the film industry in this country lies within the low-to-medium-budget range, and, if a co-production trend picks up full steam, then the area likely to lose out is that of development and skill enhancement. But as an astute observer of trends, Milliken feels co-producing is not something that will last forever. Milliken:

At the moment it is a useful tool in financing Australian films. A lot of people have different points of view about it, and I can understand that. But I think you have to be a bit patient and take a long-term view, and see how the whole thing pans out.

Rather than take on a high versus low-budget stance, what is important for Milliken is to encourage and maintain a good level of infrastructural support within the low-to-medium-budget activity, particularly as a way of developing the rôle of the producer in both creative and entrepreneurial capacities. Milliken:

There are ways now where producers work with young filmmakers as mentors and are associated with their productions. People have to make their own way and it's good for young producers to have access to experienced filmmakers.

There is a tremendous infrastructure now through the Australian Film, Television & Radio School, the AFC and all the various other interlocking elements of the industry. This simply didn't exist even ten years ago. People can now take advantage of experience without being weighed down by it.

I'm all for people getting out there and doing it. Find a team and go at it. Make some mistakes but do something interesting. And then do it again.

NEW SOUTH WALES

Having the greater share of overall production activity, NSW can safely claim to be the centre of the film industry. In whatever way the NSW industry is affected, then it is a fair gauge for the whole film industry.

During the 1992–93 period, there was a slump in production in NSW. This picked up a little bit by late 1993 and has been steadily growing ever since, largely as a result of that healthy infrastructure. Milliken:

I think the NSW industry is in the best shape it has been for a long time, certainly since the days of the '80s, when there was a lot of money around.

The NSW Film & Television Office is an extremely-supportive and well-run organization, it really gets in there and does stuff. NSW also has a terrific Minister for the Arts, Peter Collins, who is very supportive. The NSW industry has worked hard to find support, and it has certainly got the support back at a state level.

In relation to the rôle and future of NSW, Milliken feels optimistic about the future of the Australian film industry generally, with films being made at all sorts of levels, and from different voices within the filmmaking community. Two of the emerging voices are to do with women and with multi-culturalism, especially with regard to indigenous people. Milliken:

Women are well on their way to finding their voice, and I think the next one is going to be the Aboriginal Torres Strait Islander people. The enthusiasm and energy with which they are now approaching the visual medium is, I think, going to stun everybody in a few years' time.

At one graduation ceremony at the AFTRS for a six month training course, where 20-odd Aboriginal Torres Strait Islanders started and 14 finished the course, I watched these gorgeous kids who have so much enthusiasm, talent and energy. The course was a tremendous success, and the next stage is to see that they find some work and experience to build on.

Interesting contemporary films are being made that are often saying something quirky and idiosyncratic about our society. We seem to be finding a national style – not 'style', because the country is too different to ever have a total style – but we do seem to be finding out new 'voices'. ■

Bill Bennett's Spider

Spider & Rose is a road movie about a cantank
the death of her husband, and the relationship
has been traumatized by death through his jo

& Rose

REPORT BY JOHN CONOMOS AND RAFFAELE CAPUTO

ROSE (RUTH GRAGNELLI) AND SPIDER (JOHN HUDSON) IN BILL BENNETT'S *SPIDER & ROSE*.

erous old lady who has lost her will to live after
she develops with an unruly young man who
as an ambulance officer . . .

LEFT: WRITER DIRECTOR BILL BENNETT. BELOW: SPIDER, NIGHT JACK (MAX CULLEN) AND ROSE *SPIDER & ROSE*.

Bill Bennett is a director best known for an energetic improvisational style, literally throwing himself into the lives of other people and using film as a form of social conscience that explores the plight of ordinary, powerless individuals against the anonymous face of political and social bureaucracies. This is especially so with *A Street to Die* (1985), and his celebrated second feature, *Backlash* (1986), which was scripted with his cast on a day to day basis while on location.

Bennett's background in television journalism and documentary drama is an important, if obvious, conceptual and practical stepping stone in the development of his thematic and stylistic concerns. He believes there is a strong link between his writing experiences and his filmmaking. Bennett:

> I'm interested in people: what people do, the way they treat each other, the way we live our lives and how those lives are changing. What journalism allowed me, in a very short and concentrated period of time, was to throw myself into other people's lives and to gather very quickly a wide cross section of experiences. It was a very important period for me because it fuelled me as an interpreter of contemporary life, if I can call myself that.

Bennett maintained his independent stance as writer, director and producer on a number of low-budget, though very respectable, tele-features and feature films (including *Malpractice* and *Mortgage*). But his two features after *Backlash*, *Dear Cardholder* and *Jilted*—produced in 1986 and 1989 respectively—were never theatrically released.

At face value, it would appear that after the theatrical disappointments of *Dear Cardholder* and *Jilted* Bennett bailed out, and a four-year hiatus from feature filmmaking ensued. *Spider & Rose*, which recently screened in the Marché at the Cannes Film Festival, marks his return.

Not unlike *Backlash*, *Spider & Rose* is a road movie with only a handful of characters. It is a film about Rose (Ruth Cracknell), who has lost her will to live after the death of her husband, and Spider (Simon Bossell), an unruly young ambulance officer who has been greatly affected by dealing with death. Where the old lady basically wants to die, the young man wants to live, and they both have quite definite pre-conceptions about each other.

The two have been thrown together when Rose requires an ambulance transfer to her son's property in the country, and Spider, on his last day and near the end of his shift, is the one pressed upon to perform the task. Bennett:

> What this film is about I think is the foolishness of making assumptions about people. It's not so much about ageism or age prejudices, because Rose is as prejudiced towards him as he is towards her. But all the way through the film, they meet people and they think they know them, but in fact find out that they don't.
>
> I really think we shouldn't judge people. Often there is much more underneath than we realize, and in absolute contradiction to the way they look or apparently behave.
>
> As we approach the turn of the millennium, we are moving towards, or we have been forced to move towards, a much more integrated society. Immigration is going to become a very big issue, we are going to have to live very closely with different cultures. Already schisms are happening because people have an inability to actually confront that fact. What they are really talking about is fear.

That analysis is apt in terms of the European scenario, the migrating patterns of displaced populations which form multicultural societies in countries like Australia and Canada. Bennett:

> *Spider & Rose* is a very positive film about the fact that you must never accept your lot in life. People will always try to put you down, they will always try to shackle you, whether it's because you are an old person and they think you should behave in a certain way, or whether it's because you are a young person and you're not allowed to do this. This is a film which says you must follow your heart. You must never lose the life force that's within all of us, because that life force is going to enable us to overcome most things.

Again, at face value, the film appears to mark a somewhat obstinate return to the concerns of Bennett's earlier work. But

Bennett maintains a distinction. "I regard everything I've done up to this film as being part of my apprenticeship. If you like, *Spider & Rose* is like my first film after graduation."

This is an unusual proposition given that, within the filmmaking community, Bennett is recognized as having developed his own very distinctive style and voice. The long hiatus was actually spent working through 13 drafts of the screenplay, which obviously leaves little room for improvisation, a practice once so central to Bennett in terms of scripting and the performance of his actors. Bennett:

> The reason I haven't made a film for so long is because I decided that the period of my working life which involved films like *Backlash* and *Malpractice* was over. At that stage, improvisation was important, and it was something I wanted to explore, having come out of documentary. It had always struck me that a lot of drama was too stitched up and too staid. With *Malpractice*, *Backlash* and so on, I really wanted to try to capture "truth".
>
> *Spider & Rose* is not like that. It's not that search for "truth" spontaneously. This is a very precise shoot and there is very little that is made up on the day. All of the film has been very carefully thought through.

Working in a much more tightly-controlled and precise way meant securing the right amount of money, the right amount of time, and the right people behind it. In the past, Bennett has not only written and directed, he has produced, if not co-produced, his own films. In undertaking such a marathon effort, he could never quite free himself up to concern himself completely with the creative endeavour of making a film. Bennett:

> I felt that I started to get tired of not having a proper crew and not being able to have time to figure out how to use cinema. I love cinema and this is the first time I've ever really been given the opportunity to explore my love of it.

Moreover, Bennett's desire to explore the possibilities of cinema was also fuelled by the dissatisfactions of the small audience appeal of his earlier films:

> Ultimately, my aim is to be able to tell stories that a large number of people can see. It occurred to me that if I kept going down a *Malpractice* or *Backlash* vein, I'd always be stuck in small art-houses. I would like to be in a position where my stories are disseminated by a wide audience, and the way to do that is by using the medium to the full extent.

Essentially, for Bennett this meant bringing a supportive producer to his side, rather than once again wearing the producer's hat. Thus, in a scenario that can be portrayed as something of a "like a virgin" experience, *Spider & Rose* also marks the producing debut for Dendy Cinema principals Lyn McCarthy and Graeme Tubbenhauer.

The basis of the association between Bennett and Dendy was forged back in 1986 when Dendy distributed *Backlash*. Bennett met up with McCarthy several years later at an opportune time. Bennett was working on the script while McCarthy and Tubbenhauer were feeling the need to move into production, and were looking for something to produce. After having read the script, it was the combination of comedy and pathos that, from a "Dendy Cinema perspective", finally sealed McCarthy and Tubbenhauer's involvement in the project. McCarthy:

> If you want to look at it from a commercial point of view, we've had a lot of successes with that kind of film. I read that combination and I saw bucks: make 'em laugh, make 'em cry and make 'em pay. [Laughs]

Originally, McCarthy and Tubbenhauer made a bold and brash move in attempting to have the film made as a co-production with Zenith in London. From an international distribution perspective, the co-production attempt was one of two options: taking the easy road by securing a well-known English actor for the rôle of Rose, or deciding on the tougher road with a local talent. The latter option was finally settled upon. McCarthy:

> We spent a couple of weeks in London trying to cast it and, after that process, we actually realized the best person for the rôle was Ruth Cracknell.
>
> Now, our overseas distributors said, 'Couldn't we put the absolute best person in, but someone whom we all know.' That would have been fine if we could find the person. But there is a lot of risk-taking in the rôle: she does nudity, and it's very emotionally risky. There were not many 60-plus actresses who wanted to do it and some agents wouldn't even show their clients the script.
>
> At the end of the day, we said, 'Okay, we know it's going to be a tough call, but it's going to be an all-Australian movie.'

Zenith pulled out, but another opportune moment arose when the Film Finance Corporation undertook changes to the Film Fund in 1992. McCarthy:

> I think the Film Finance Corporation got its act together by realizing that they shouldn't treat the Film Fund like a chook-raffle and 'best of bad lot wins'. They have to say to people, 'Develop this script further and then come back to us'.
>
> We say this all the time, because Graeme and I are in no rush. We don't need the money. We just want to make the best movies we can.

Bennett believes having McCarthy and Tubbenhauer on board has given him more creative freedom and more resources to explore his rôle as a filmmaker. Bennett:

> Right from the start, they have encouraged me to be very bold. They gave me a creative brief, if you like, to really go for it, which is a terrifying prospect for a filmmaker, because you have no excuses to hide behind.

Spider & Rose

From my point of view, this kind of collaboration is absolutely wonderful for a director because you have producers who respect the director's task, and yet have input. When you have mutual respect, then the whole collaboration process works really well.

Lyn and Graeme, even though it's their first film, have enormous experience in assessing films. They've been fantastic because they have buffered me, but also because they have an overview which at times I don't have.

McCarthy adds:

We have a really good division of labour because Graeme and I don't want to be directors. We are happy to be producers, we find it really creative.

At the same time, it was very important for us to have the right script and the right director to work with, because all else follows. If you know that on a personal level you have the same attitudes about life, if you get on together, and that all of us are heading in the right direction, then any little bumps along the way are just that.

Tubbenhauer:

I can also say as a exhibitor-distributor that the whole experience has been incredibly rewarding for me. Up until this time, I hadn't been on a film shoot before. I have learnt an incredible amount and, each time I now see a film, I will be looking at it slightly differently from this experience. I can really see the process now.

All those behind *Spider & Rose* set out to make it very adventurous looking. McCarthy, for one, wanted to see the $3.4 million up there on the screen. In part as a result, it has been shot in Super 35 and is going to be projected in anamorphic.

Bennett is extremely enthusiastic about working with director of photography Andrew Lesnie. They had known each other for some time, but this is their first feature together. Bennett:

Andrew has just been a gem. He has contributed enormously and it has been an association that I have found very rewarding. I hope it will continue over future films.

I went to Andrew with some ideas in terms of the overall look. I was really taken with an American stills photographer, William Eggleston, who shoots a lot in the southern states of America, Louisiana and so on. His photographs have a very distinct look in that the colour is very complex. Andrew and I spent hours perusing these photographs, trying to break down the effects he achieved. We then did extensive camera tests with various filter packs to try and get a look that would not be copying that, but would be distinctly Australian.

We came up with a filter pack we felt comfortable with and which would ultimately link thematically with what the film was saying. There is no point in doing all this fancy technical stuff if it's just there for its own purpose. It has to link in narratively and thematically.

I basically wanted the film to play stylistically against the script. The script reads as a kind of pastoral story, but I wanted it to be shot in a very urban, gritty, confrontational style, and yet still keep a semblance of elegance. It's a tough balance, but I think we have achieved the elegance and also a real edge in terms of very abrasive camera movements. Maybe for the first time in my life, I feel as though I've found my distinctive style.

Tubbenhauer is certainly enthusiastic about the film's look:

I would have to say that, after 10 years of watching and programming films at the Dendy cinemas, I've never seen some of the shots that Bill has accomplished, many of which are very subtle.

The look of the film is very international. It's not a hackneyed kind of Australian cliche look. Maybe the accents in the film aren't international, but everything else about it is.

The film was shot in locales mostly around Mudgee. McCarthy:

Mudgee is not only the place we went to shoot, but stands for a particular kind of Australian landscape that you don't usually see: rolling green hills, sheep and cows, instead of your red desert, kangaroos and your emus.

One of the reasons we had to be really creative was because it is a road movie. The film could have been boring with two people just sitting inside a car, which is what the two characters do a lot of the time.

Not only are the producers happy with what Bennett has done to visualize the film, they have been impressed by his work on set with the crew. Tubbenhauer:

What Bill has actually brought to this project is an incredible leadership which everyone recognizes and respects. People would have walked over hot coals for Bill during this film, both the cast and crew. Bill is a lucid commentator and communicates very clearly. His personal vision of this film has been so well imparted that he has been able to achieve whatever he wants.

McCarthy and Tubbenhauer left the everyday running of the production to their line producer Julia Overton and "a fantastic production team". McCarthy:

The whole crew are the best possible people you can get, there is no denying it. They have got on with their job, they have been incredibly business-like. They have loved working and have worked really hard. You couldn't ask for anything more.

Bennett adds:

We've had enormous fun on the film, and that's terribly important. As a director, what I aspire to do is create the right environment each day on the set so that people can give their best. It's been a very happy shoot and I've had an absolute ball.

That sense of engagement and fun has been carried through post-production with the choice of music, which will be the basis for a lot of humour and emotion. Primarily, the filmmakers have used music by the Aria-winning Australian rock group, The Cruel Sea. Tubbenhauer:

If you know the band, the thing about them is that they are essentially instrumental. That's good for us because you need that incidental music as well. They are a great band that has a diversity of style.

There are a few other groupss, as well. We've got some Dead Kennedys in there, and the Deltones. The Deltones are in there for one funny scene.

Getting The Cruel Sea was the initiative of Christine Woodrop, the musical director. She played two bars of music and Bennett and McCarthy looked at each other and said, "That's them!"

Completed in time for Cannes, the film will be released nationally in September by Dendy Films. McCarthy and Tubbenhauer plan for the film to have mainstream theatrical exhibition as well as play the festival circuit. McCarthy:

We are going to have the Australian premiere in Mudgee. It was a very good experience shooting there and the people of Mudgee want it, so we agreed.

Based on the material, I believe the film should have a platform release. We will go out on a certain amount of prints and build from that, depending on how we are going. I think that's a smart way of releasing any film at the quality end of the market.

Tubbenhauer adds:

Domestically, I don't have any doubts that this film is going to be very popular, given the creative people involved and Ruth Cracknell's involvement.

Internationally, it's always unclear how things are going to go. We really have to wait to see how we go at Cannes, because it's the best barometer. But I personally believe the script and the way it's been shot is very exciting and world class. ■

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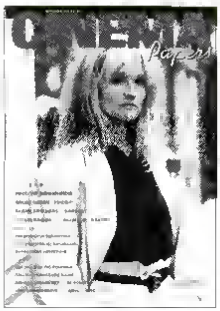

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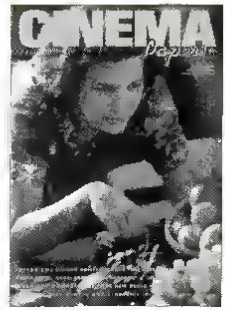

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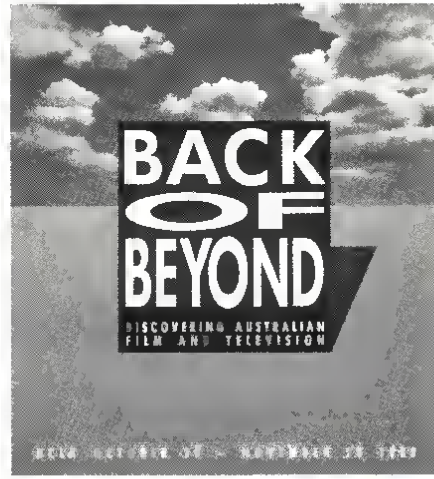

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The Film and Digital World

Bruce Williamson's brainchild, the Digital Courier, is a way of transferring film images directly into the compressed digital format for non-linear editing, beating the log-jam at the telecine stage, and avoiding the traffic jams outside as well. Rushes have never been so quick! I spoke with Williamson at Atlab to get an idea of how far this remarkable idea had progressed. Meanwhile, anyone who goes to the cinema (that much at least must be a common factor for the readers of this column) can't have failed to notice the increase in numbers of commercials before the feature. The change is perhaps directly attributable to the re-born kine process, currently available from three Sydney effects houses: Acme, Zap and Animal Logic, each of which operates a slightly different process. Chats with all three. Finally, with the options for post-production increasing all the time, I spoke with Simon Dibbs of Spectrum about the implications for post-production and the film industry now that non-linear editing is being adopted by so many productions.

The Digital Courier

The film-to-television interface has been around for a long time. In fact, the very first BBC television transmissions, in 1936, were shot in the studio on film, which passed directly from the camera gate into a rapid developer, and the negative was scanned by a flying spot camera while still wet (wet gate as well!). Not so many years ago, "grading by telephone" used to be a joke around the lab, dragged out by someone every time the agency wanted a new print: they wanted it now, and no, there wasn't time to send the old one back by courier. But now, in what he claims to be a world first, Bruce Williamson, R&D manager at Atlab, is about to alter not just grading, but telecine and editing by phone as well.

Bruce says the idea arose from a party conversation, when a friend described Telecom's goal of being able to send by phone anything currently delivered by a courier service. Instantly to mind came the lab's 6:30 am courier, racing around town delivering processed negative to the tape houses before the traffic built up. And so the "Digital Courier" came about.

Digital Courier is an open system for sending digitized, compressed images and sound over commonly available telephone lines. It was conceived for those productions originating on film, and editing on non-linear editing systems. The intention was to reduce the time taken in getting images from the negative into the editing system, wherever the system was located.

For Atlab's initial testing, they got together with Quinto, which supplied Lightworks equipment, with Spectrum, whose Lightworks system has received the first test transmissions, and with Telecom, of which Williamson was moved to say: "They supplied heaps of information and technical backup. Geez! they were good. I can't speak highly enough of them."

Williamson explained that the idea is based on Telecom's ISDN (Integrated Services Digital Network). To start the operation, processed camera negative is run through Atlab's Rank Cintel telecine and the signal is digitized and compressed and stored on hard disk. There is no videotape in any format involved.

Next, the compressed image data is sent via Telecom's ISDN service. Atlab has tested the system by transmitting data to a Lightworks system at Spectrum Films in Willoughby. After some tests of mute shots lasting only a few seconds, they have built up to a ten minute edited segment with sound, which was transmitted in just over twelve minutes. (The concept of "running time" has little meaning: you

ATLAB'S BRUCE WILLIAMSON AT THE DIGITAL COURIER.

can twitch the pictures as they come down the phone line). The data received is fed directly into Lightworks, ready for editing.

Williamson contrasts the Digital Courier with the "Videofax" service currently operating whereby finished television commercials are transmitted to stations. He explained that Videofax uses Telecom's "Microlink" service connecting only two ISDN phone lines. So a 30-second commercial would take about ten minutes to send. Atlab's Digital Courier is designed for rushes of commercial or programme material – maybe several thousand feet of film at a time, up to an hour's running time – which would take all day to send at that rate.

To speed things up, Atlab chose to use "Macrolink" which distributes the picture information across 30 phone lines, each capable of carrying 64Kb/sec. Because the data is compressed for storage before telephone transmission, faster times can be achieved by more compression – but naturally at the cost of image quality. Bruce Williamson explained that the 12-minute result was using the "medium" Lightworks quality, most often used for drama editing. Sound is stored in a separate (smaller) data file, with a third file to link and sync the image and sound together. These take a fraction of the time that the image takes to transmit.

At first glance, it seems the system will not be cheap. To set up an ISDN connection at present costs $3,000, and then there is an annual service fee of $12,000 (equivalent to line rental). Then you need the multiplexer or decoder. These are currently in the vicinity of $12,000, although Williamson says that a year ago the price was $22,000, and he expects all these costs to come down further as the ISDN system is used more. After all this, there's the cost of the phone calls – a pleasant surprise: a local connection can be as little as $12.75 for 30 minutes before 8.00 am (which, after all, is the right time for a rushes service), although the price rises steeply during business hours or for interstate connections.

Williamson compared the set-up cost with buying a Betacam SP recorder. For a permanent editing facility across town it was well justified, he thought, although prices will have to come down before it is viable as a set up for location rushes on a six week feature shoot! Essentially, the daily cost has to be compared with the cost of cassette tapes and couriers, and in terms of the time saved. Can the commercials editor start cutting as soon as he gets in to work? Does the Gold Coast production want to start an on-location assembly the same day, or can it wait for the next flight? How important is the time saved?

My own concern is that, at a time when directors and DOPs are concerned about not seeing film rushes, the Digital Courier is eroding even the second option of a videotape, and going straight into the compressed editing format – okay for editors, useless for cinematographers. Williamson agreed that it would be possible to take a second feed from the telecine to make a videotape copy, which could be delivered in the conventional way. He also mentioned a modification to the telecine which would allow the telecine grade to be reported in terms of film grading lights. This is a poor substitute for a workprint, but perhaps one that begins to address some of the problems currently felt by directors.

Will it succeed? Can Digital Courier fit into the increasingly complex network of post-production options? For producers who insist on Ursa-type quality for their video rushes, it's hard to see them accepting pictures-by-phone. But Digital Courier can link in with automatic rushes syncing – already a possibility with the Aaton in-camera timecode system, and with phone exchange of film logging files – and then there is real potential for much wider application. As Williamson points out, the network is not limited to a lab service: users can link up with each other, so that for example, the editor can send a rough cut to studio bosses interstate or overseas, optical effects sequences can be sent to the lab for reference, final edits can be sent to the lab with the EDL for neg matching, or sound effects can be sent from any location direct to the editing machine.

Yes, it's all possible. What's not possible is to finish this piece without dragging in a reference to The Digital Highway. Will the Digital Courier take film post-production out of the traffic and onto the expressway? Perhaps – at least the on-ramp is in sight – but it's still a long way to reach the fast lane.

Digital Film Transfers: Coming Back to Film

Call me an old-fashioned cynic if you like (you won't be alone), but I'm a little bit disappointed every time I settle down with the popcorn at the cinema, and the commercials start. Not the slides for the Thai restaurant round the corner, but the full on television commercials. That's what they are, of course: transferred straight off the small screen. Sure, the effects are great (and that's the problem), but it's still television. Not only are they the ads I thought I'd left at home, they somehow don't have the visual impact that I came out to see. Objectively, there aren't the clean, rich, detailed blacks, nor are the images so sharp.

What we're seeing, of course, is *good* old-fashioned kines. And having had my grumble that it's not real film, I have to admit that kines are looking heaps better than they ever used to. Who remembers the older style of tape-to-film transfer, direct from one-inch? The sharpest thing on the screen was always the television lines, and as for shadow detail ... well, the old kines are no more. Over the past couple of years, there's been a dramatic improvement, with the new transfers coming, not out of the video houses, but from the special effects and production companies.

Kine recording! Even the name sounds archaic, so it's no wonder that there's a new term. The phrase now is "Digital Film Transfers". And the big difference is due to Harry, and a new generation of optical film recorders (cameras).

ACME. Acme has had its digital film transfer service for about four years, and its current system, like Animal Logic's, is based on the Oxberry Solitaire camera. The majority of commercials you will see at the cinema (and nearly all of them are transferred from a video finish) have been transferred at Acme. Peter Flynn commented that Sydney had become the "kine capital" of South East Asia, for producers who used to send commercials to London or the United States. For commercials, Flynn claimed

that Acme was "Atlab's biggest customer" – true enough, when you consider that television commercials leave the lab after the negative is processed, whereas cinema ads involve optical sound negatives and bulk release printing. At the lab, Simon Jacobs estimated that Acme might send a commercial nearly every day, whereas the other two facilities would be every couple of weeks or less.

ZAP Paul Cox set up the system at Zap a couple of years ago. It uses a Harry to subtly alter the colorimetry of the image to suit the film emulsion's sensitivity. The camera itself is a Dunn camera with a high-resolution monochrome CRT. Each colour is displayed in turn on the tube, and photographed onto Eastman 5248 negative through the appropriate colour filter. It's a slow process – each frame takes 7 seconds – but this helps to improve the sharpness and also slightly increases the brightness range of the image as photographed. To increase the apparent sharpness of the image the camera "dithers" or moves the line image very slightly during exposure. This apparently gives an effective 1400 lines resolution.

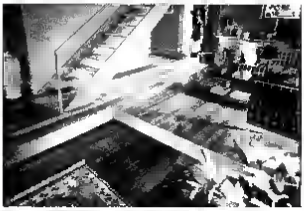
Soren Jensen (also of Zap) explained that the Harry was useful in a number of ways, as well as controlling the image quality. For example, in a Tiger Beer ad there was excessive sparkle in one scene (from the original negative), which they were able to paint out frame by frame before transferring back to film.

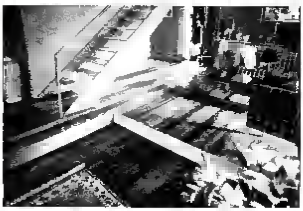
Zap doesn't do many transfers by comparison with Acme, but, as Cox pointed out, at seven seconds per frame, he would need another Harry to cope with all the work if it increased much. Most of its business is television commercials for South East Asia, although Zap recently shot some computer animation for a multimedia presentation in New Zealand (producer Logan Brewer).

Although Zap has done a lot of work to maximize its image quality, and the speed of the process points to a high quality output, both Cox and Jensen are conscious of the limitations of the process. Cox feels that clients often assume that all kine processes are now up to film resolution standard and automatically expect *Jurassic Park* results, which, as Jensen points out, can only be achieved with a Kodak Cineon or Quantel Domino process or similar. Audiences don't deserve to be sold short. Cox suggested that different film transfer processes might be graded according to the quality of output. Fast close-up action might work well on a grade 3, whereas a better grade 6 or 9 might be needed for a slow moving shot of a jet against a clear blue sky.

ANIMAL LOGIC The newest of the three services is offered by Animal Logic, where Zareh Nalbandian says it started the service as an integrated stage in its productions for "all digital clients". It made sense for material created in the digital format by Animal Logic to be transferred to film by the same company, and it provided the appropriate image management to crop to the 4:3 image to cinema widescreen, and so on. Since then, said Nalbandian, the service has extended to "external" clients, who simply want film transfers from finished material.

Animal Logic is a digital production house that develops its own software as well. Many of its own developments include features that are useful in enhancing the end result of the film transfer process. The digital images, usually treated by the Harry system, are fed via Animal Logic's Ethernet system that links up all of its facilities through its own software called Shootit, running on the Silicon Graphics platform, and





FRAME ENLARGEMENTS FOR AN ADVERTISEMENT FOR CARROTS WHICH HAD PAINTING DONE ON ANIMAL LOGIC'S HENRY. ANIMAL LOGIC USES THE HENRY FOR RE-RACKING IN VIDEO TO FILM TRANSFERS

into the Oxberry Solitaire film camera loaded with Kodak 5245 daylight negative stock. By use of intelligent interpolation of pixels the image is upgraded from normal television resolution to either 2 000 or 4 000 lines. This process unique among the Sydney line systems is more than simply "dithering" or line doubling for each pixel. the system looks at the pixels all around and makes intelligent guesses about how to fill in the gaps between each picture element. As the resolution increases so the memory – and time – requirements increase. 4 000 line images have four times the information of 2 000 line images (up to 60 Mbytes per frame) and so the time and cost increase proportionately.

Nalbandian explained that the choice of resolution depended a lot on the material and the format it had started in. The best choice for origination (other than purely computer graphic image generation) was 35mm film with 16mm film behind then source material such as digital SP Betacam. One inch analogue tape he placed at the bottom of the list. Nalbandian:

> 35mm film is the best although for some types of image good Betacam can look very good because the clean bright saturated colours in the original reproduce well all through. With rapid movements shot on tape because of the two-field interface problem you get a double image on every frame when you come out to film. So we have to just take one field and that isn't so good. It depends entirely on what the production is.

Nalbandian regards its Digital Film Transfer service as just one part of a highly-integrated digital production facility. The time taken by the Solitaire camera isn't really the limiting factor in the work. The entire process of re-rendering a production frame by frame for film transfer can take up to a day for about two minutes of screen time – so a 30- or 60-second commercial would go overnight. Most of the work – as at the other facilities – is for television commercials going up for cinema presentation. Although there are occasional pieces for inclusion in programmes. Nalbandian was hesitant about their effectiveness: "There's still a big difference – you can't cut it in with original film material", although a shot intercut with other scenes wouldn't show up so noticeably.

THE TECHNICALITIES Framing for cinema presents an interesting problem. Just as cinematographers have to "shoot-and-project" wide screen film to allow for extra image top and bottom on video screens, so material shot originally for television is going to suffer top and bottom cropping when it is transferred to cinema screens. Often there's a need to rack above or below the mid-frame position for some shots – or to dynamically adjust rack through a shot. Animal Logic includes an hour of this re-racking work on Henry in its transfer prices. Nalbandian mentioned the successful Victorian Road Safety campaign from last year where the framing in the original shots was very tight, and couldn't be cropped and so the image actually finished up masked with left and right side bars. This gave the image better film resolution than otherwise because the full video image was blown up to less film width.

At Atlab Simon Jacobs – who deals with Digital Film Transfers from all three facilities – explained a couple of other problems that came with fitting a television production into a cinema format. The classic perennial problem is the frame rate 24 or 25 frames per second. Invariably, the material is shot at 25 fps for television and so will appear slow with flat music (just over a semitone down). Moreover a 60 second spot will run two and a half seconds overtime. Cutting frames out of the image (which Jacobs explained could be done at Acme before the transfer was done) would adjust the running time but would also create sound sync problems if lip sync was involved. Atlab's sound department has pitch correction which could be used to bring a slow-running track up to tone but apparently while voice and effects tracks responded well the results on music particularly when it is heard in full Dolby quality were less than perfect. Jacobs explained that most customers were uncertain how the sound should be transferred when Atlab made the optical sound negative. But there is a simple test: how long does the track run for? If the total running time matched the image at 25 fps then the transfer had to be done at 25 and so on.

Stereo sound presents the other dilemma. Television stereo has two tracks – left and right. Theatrical stereo in Dolby A or Dolby SR has four tracks adding centre and surround tracks. According to Jacobs Atlab's sound department can do a lot to create four tracks out of two subtly adding reverberation and other effects and they treat each line track on its own merits to get the best result.

With average costs of around $4 000 for a one-minute commercial from tape master to answer print stage it's clearly well worth it compared with the costs of new film opticals negative matching and so on. Digital eds are good for film – they're bringing some advertising revenue into the theatres – and doesn't the feature look good on film when it finally starts!

Post Production – on the Rebound?

Tape or non-linear editing followed by a match back to negative, is an increasingly common post-production path for all sorts of productions not only documentaries but now dramas and features at all budget levels are being edited on a monitor. At Spectrum the producer can choose between editing on a flatbed film editor Betacam with Shotlister or the latest versions of Lightworks. So Spectrum's Simon Dibbs is better placed than almost anyone to compare the methods and point out the advantages and disadvantages of each. And like many others caught up in the technological maelstrom of post production in the 1990s Dibbs is well aware of the pitfalls in rushing into new technology. His voice is one of a growing band urging caution and talking good common sense about the rush to save post-production time and budgets.

Like most conversations on this topic we started with the disappearance of workprints. Dibbs:

> But a lot of people are coming back to doing at least some workprint now – ten or fifteen per cent or so. I think *Country Life* [Michael Blakemore] did one or two set-ups in each scene. But *Tunnel Vision* – which is here now for Phil Avalon – they workprinted very little only a few shots where they suspected there might be a problem.
>
> We're doing it differently in Australia. Most of the world is going about it a different way. I talked to the Lightworks people overseas and they were amazed that we were going straight off the neg and then just cutting the neg. Everywhere else they are seeing their workprint and then going into Lightworks with what they know to be okay. The thing is there's a push from the technocrats to let the computers take care of everything. It's okay in principle but I think there are just too many things to go wrong.

One of the technical things that can go wrong – mainly because very few people can

understand what is happening – is the issue of transferring 24 fps film to video and then into a non linear system. As Dibbs explained:

> The video has to put an extra frame in every second because PAL can only run at 25 and then the editor isn't actually cutting film frames but video frames. There's always a possibility of cutting on the inserted frame which isn't there in the negative.

While the negative matching systems (OSC/R Excalibur) can cope with the problem (and Dibbs pointed out that because people tended not to understand the problem they accepted the results as being unavoidable) the new version of Lightworks took advantage of its own technology to avoid the problem completely. (This is also a feature of the latest Avid software.) Dibbs explained the procedure he had devised to apply the system most reliably:

> It's only been done once before as far as I know on *Frankenstein*, but this is what we are doing on the current Canadian-Australian feature *Little Women* (directed by Gillian Armstrong).
>
> We took a PAL Betacam machine to Vancouver where they were transferring everything so it's all being done in PAL. They transferred from workprint at 25 frames a second so every frame of video corresponds exactly to one frame of film. Now the tape would run the action fast but when it goes into Lightworks it can run the images at 24 (the computer isn't tied to PAL or any other television system).
>
> The problem is synchronizing the sound to run at the right speed and the answer we have at the moment is that it has to be synced at the telecine stage. Then the Lightworks digitizes it, sampling at 50 Hertz but it plays the samples back at 48. Because it's digitally sampled there isn't actually a frequency shift – it runs at the right speed and the right pitch.

Syncing sound rushes continues to be a bottleneck in non linear post-production. One excellent solution is the Aaton in-camera timecode system because the film and the DAT sound have the same timecode (generated during the shoot). The DAT is controlled to chase the telecine automatically. Of course, this requires DAT sound recording, smart slates and so on on set. But as Dibbs pointed out:

> There are still a lot of sound recordists around who like their Nagras. Why should they have to change because of a problem in post? You can't just plug into all these things – there are a lot of other people involved.

Integrating image editing, digital sound editing and traditional trackleying could pose immense problems as well, but Dibbs has a solution, also being used for *Little Women*. "Rubber numbers" are stamped onto the workprint and onto the magnetic sound, and these numbers are also logged into the Lightworks database. Dibbs:

> I've gone for the American method, where each roll of film gets continuous numbering through the roll, rather than the English method of changing the numbers for each slate. Rubber numbers are reliable, simple, safe and secure. If you get a screw up, you can simply number the roll again.
>
> So now we can bring the job back here on Exabyte. Fine cut on Lightworks up to the stage of a director's cut, and then conform the *print*. We can output the dialogue sound from Lightworks onto a dubber and sync up with the workprint. Remember the sound magnetic – that's your original sound – hasn't been touched yet, so it's still clean. If there are any changes we can re-edit in Lightworks, which then produces a "changes list".

SPECTRUM'S SIMON SIBBS AT THE LIGHTWORKS WORKSTATION.

Lightworks has four sound channels, so we can get enough sound for the screenings without the expense of doing a temporary mix.

> Once the picture is locked off we can key up the magnetic tracks using the rubber numbers – we don't have to juggle timecodes and Keykodes together. And then if the sound is going to the Fairlight we can re-transfer the picture from the final cut workprint – this time at 24, so the cassette runs at the correct speed for the Fairlight.
>
> I'd seen this as a bit of a one-off, just for this sort of feature, because the sound syncing really isn't quite solved yet. But I thought it wouldn't get a run in this country, because producers look at workprint costs as something that can be cut out.
>
> For low budget features the other alternative is to transfer the negative then, after the edit, workprint the selected takes and cut the print before the cutting the negative. But looking at Super 16, the workprint costs are much cheaper. I'm still trying to get all the costs worked out, but it's more or less line ball (if you do Super 16 workprints at the rushes stage). There's no need for an auto assemble after the edit, you can cut the print to match the EDL and get proper screenings on film. You don't cut the neg until after the workprint is okay – and the neg matchers much prefer to have a print to cut to. You save money in lots of places.
>
> We're breaking through all the technical problems and finding the best way to go, but it's still difficult to persuade producers, even when there's only a very slight cost difference.

Dibbs explained that Spectrum had managed to integrate Shotlister into non-linear editing:

> People can do their logging on Shotlister, and start editing on Betacam. Then when they're ready they can switch over to Lightworks. We've worked out how to load the logging files from one to the other.
>
> Shotlister is really good. We've cut 15 features on it here with no problems and we've never lost a frame. We wouldn't let anything out of the place without running it through. Their software guy, Nick Repin, deserves a mention for that.

Dibbs is concerned about the rapid introduction of new technology that might appear to handle its own area of operation very well, but often produces complications elsewhere. It all takes time and money to resolve the difficulties:

> Lightworks isn't cheap, but all the cost of the software represents research and development and support – and we pay that for the system because we know how much support it's going to need. But too many people just see a new toy and say, Ah! here's a way to save money.

We're throwing huge amounts of money in this country to keep up with technology and it's not coming back. There's a lot of people who are going to hurt – assistant editors aren't getting onto post schedules for so long – even editors finish quicker so they don't get as much money for the job.

Post-production seems to be changing still with newer computer editing systems arriving it seems nearly every week and new experts to run them. It's my hope that there will soon be a time for reappraisal and we may well see some of the simple, unsophisticated yet elegantly straightforward systems – like rubber numbers – bounding back.

PROFILE
Spectrum Films

The NSW film industry is strongest in the area of post-production and one company Spectrum Films has contributed much to this state of affairs especially in regard to keeping up with new technology. What follows is a brief history of the company and an interview with Hans Pomeranz and Simon Dibbs on how the Lightworks system has contributed.

Hans Pomeranz left the ABC in 1964 and became what was called a freelance editor which means 1994 ostensibly marks Spectrum's 30th birthday. Understandably no one in Australia had effectively hung up their shingle before '64 and Pomeranz was procuring a good deal of work on documentaries and a little later commercials and corporate work. He did this for a number of years and also travelled extensively. Then in 1971 he got married [Margaret Pomeranz], and he also produced and directed a film titled *Stockade* (from a script by Ken Cook which was originally a stage play).

Stockade did get a release but was not successful and, although the film was sold to Channel 7 many years later it actually lost a lot of money and scared him witless. The experience did not leave him with a keen sense to pursue direction. The combination of family life and failure of *Stockade* determined the fate of Pomeranz and Spectrum Films he decided to stick to the post production side of things putting his total concentration into looking after sound and editing.

1971 was also a time when murmurings of an Australian film revival could be heard. The Australian Film Commission alerted to give out money and the film industry really took off. From a single cutting room in 1971 Spectrum Films has grown into what it is today where although it still does a lot of commercials and corporate material it concentrates mainly on feature films.

Spectrum tends to maintain a strong and regular stream of clients. Why is that?

Yes we have great loyalty. Filmmakers keep coming back to us because we look after them, and this is a major concern for people. Spectrum has people that know what they are talking about. We supply comfortable rooms for filmmakers and up to date equipment and engineers to look after everything that happens here. The bottom line always is that editors and directors are not concerned about what goes wrong here. It just has to be fixed and deadlines have to be met. We arrange a lot of things for the filmmakers from people answering the telephones and taking their messages to having tapes up and delivered to the lab. We just make sure things happen. Filmmakers have a deadline and if you don't meet the deadline you can lose a lot of money and prestige.


SPECTRUM'S HANS POMERANZ

On the technology side we are always on the cutting edge of new technology. Touchvision was the first of the non linear systems. It was a tape based system with VHS tapes and it did about two years good work here. But when the Lightworks and Avid came out it was old technology. So the Touchvision we don't have any more and we've gone the Lightworks way. It seems to work for feature films.

How well does Lightworks integrate with the existing equipment?

Deciding on Lightworks was a big step. There were a lot of things to think about. With film you shoot at 24 but you cut at 25 on the Lightworks.

What we have upstairs is an awful lot of Steinbecks so people are still cutting on film and I think that will hang about for a while. But Lightworks is the new technology and things are definitely heading in that direction. We have three SP Beta rooms where we still do corporates and commercials but Lightworks is heading in the direction of doing the corporates as well.

With the Lightworks the options are so multiple that it gives a director the choice he or she might be looking for. It's a little bit different on film because there's a time restraint. But Lightworks allows you to cut film while still at the shooting stage rushes get processed and then go off to the tape house to get a transfer of the negative to Beta tape. They come back here and are then digitized. Once it is cut on Lightworks we do a transfer to VHS and send on location a cut version of the shoot the day before.

This is not unique to Spectrum – other people are doing it – but I don't know of too many other people cutting drama on Lightworks especially with features. There is television drama but it's shot at 25 so you don't have the 24/25 problem.

What made you go with Lightworks instead of the Avid?

Lightworks has the advantage of having the whole film at your fingertips. Say you have a 90 minute film with a 10:1 ratio you are looking at 15 or 16 hours of material. On Lightworks every shot is available at any second. Instead of having to take out a hard disk and put another one in and conforming it to tape it's all there at any second. And the capacity can be increased you could have a film with 45 hours of material. We can still give them 45 hours of hard disk memory where every shot is available. You just dial in the slate number and the tape number and there it is.

We did enormous research. I went myself three or four times to the States and so did Simon Dibbs who is my partner in this area and we looked at all the non-linear systems. We looked at every system available including Avid and we considered what would suit us best. It was Lightworks for what it had to offer us in terms of the enormous memory.

But apart from memory, don't the different systems perform the same process?

No they work on different programmes which is the other advantage of Lightworks. It's much more user friendly for editors who are cutting on film because it has a Steinbeck type control which Avid hasn't got. Because Avid went the Apple Mac way you need to do more manual things than Lightworks to operate it. Editors of a high calibre in the feature filmmaking side of production believe Lightworks is much more user-friendly quicker and easier to learn. I think Avid was smart to go the Mac way because so many people know Mac – Macs are used at home – but once editors have been on the Lightworks and tried it out they prefer it.

Simon Dibbs: Lightworks makes a difference in as far as we are able to do more films in the period of a year. You have the ability of producing more films in a smaller space more efficiently and to a certain degree to less cost. Because of the speed of Lightworks and the options it gives you it enables you to make better movies for the same amount of money. That's really how I think the tool should be used.

At the moment, people are milking the new technology to save money whereas I believe within the next six months people are going to realize they are better off making better movies for the same amount of money. In terms of the way Spectrum is working this will mean that

editors will cut on Lightworks and follow on film. At present the only thing Lightworks doesn't give them is the ability to look at the film on 35 mm, on the big screen, and this is a serious consideration. If there is anything we are pushing towards at the moment, it is just that. People will allow some money to get a print done at some stage in the cut, and the software is now available where somebody in another room can bring the film up to the cut that has been done on Lightworks. Some people are doing that at the moment, but not many.

What is the picture quality like when doing a film cut on Lightworks?

The quality Lightworks is producing can be compared to U-matic, which is a long way from 35mm on a 50 foot screen, but it's getting better all the time. When it is on a huge screen, there is a different feeling to what a film has on a little screen. You get the benefits of speed and efficiency, and having the ability to cut as fast as you can think on Lightworks, but you don't have the ability to see it on the big screen. I am the first to recognize that.

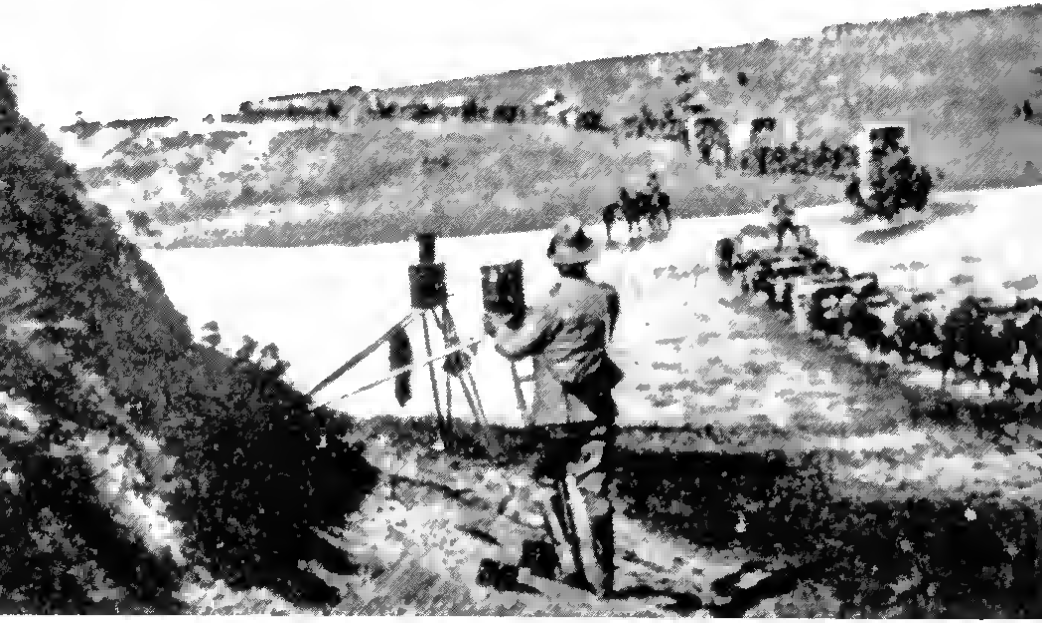
However, with a little bit of extra money – and, let's face it, filmmakers are saving quite a lot by doing it this way – producers will be able to have the best of both. They will be able to have all the efficiency of cutting on Lightworks and the ability to see it on the big screen as well. It just costs a little bit more money.

Anyone can go out and buy one of these boxes, but there's a lot more to it than having the box. Making a feature film is becoming a very complex exercise, and there are a lot of little details which need to be looked after. What Spectrum is about, in particular, is having everything done properly because the consequences of not doing it properly are really substantial. With the kind of experience Spectrum has got, we don't believe there is anyone else who can do it, simply because we have been doing it for so long. I think we are in a unique situation in that we can truthfully say to someone we can deliver from the first day of the shoot until the final mix, on time, and they won't have any problems. We do it time and time again. ■

CHRIS LONG and CLIVE SOWRY

Australia's First Films:

Part Nine: Colonial Cinema's



Above: Joseph Rosenthal, chief cameraman of the London based Warwick Trading Company, at the Boer War filming transports crossing the Vaal River early 1900. His films were sold in Sydney by Baker & Rouse and were exhibited by J. C. Williamson's Anglo-American Bio Tableau. In 1901, Rosenthal came to Australia to film the Royal Visit to Sydney and Melbourne.

In 1900, no permanent Australian film venue yet existed. It was the heyday of the travelling picture show. A few vaudeville programmes still included a selection of short films thrown together to exploit the medium's declining novelty, but more sophisticated presentation techniques were emerging elsewhere. Topical "lantern lectures", pioneered in Australia's pre-cinema days by the likes of the "war artist" Frederic Villiers[1], were enjoying a resurgence with the advent of film.

Touring celebrity lecturers in 1900, like A. B. "Banjo" Paterson, G. H. Snazelle, Wybert Reeve and Herbert Booth, assembled single subject film programmes to illustrate their entire night's entertainment. Most of them used imported films, Herbert Booth alone relying on the local product. These lecturers assumed a rôle later taken by the editors of feature-length documentaries, assembling an aggregate of appropriate visuals to fit their narrative.[2] In this early period, slides usually alternated with the films, but even this editorial construction was a significant progression towards the style of the narrative feature film as we know it.

Fictional films were steadily increasing in length, particularly those made by the French. Although 100 feet (approximately 2 mins) remained the standard length, special productions like Méliès' *Cendrillon* (*Cinderella*, 7 mins, 1899) and *Jeanne d'Arc*

FACTS AND FABLES
Conclusion

(*Joan of Arc*, 14 mins, 1900) were being sold by Baker & Rouse in Sydney by the end of 1900.[3] By January 1901, a touring Victorian provincial film show was exhibiting *Aladdin and his Wonderful Lamp* (French, "in 45 tableaux" totalling 15 mins).[4]

War on Film

With the Boer War's outbreak on 11 October 1899, Australia was involved in its first conflict to be recorded by the movie camera. Film was suddenly regarded with unprecedented seriousness as a window onto the unfamiliar battlefields of South Africa, where loved ones were risking their lives. The Boer War was the first major stimulus to the proliferation of Australian cinema. The number of picture shows multiplied rapidly.

Casler's "American Biograph" was an extraordinary electrically-driven device projecting unsprocketed 70mm film at a flickerless 40 pictures per second.[5] Its images were eight times the area of standard 35mm film, both on the film and on the screen. When the Tivoli's manager Harry Rickards brought it to Australia in August 1897, it was only moderately successful.[6] Re-introduced to Australia as The British Biograph (sic) by H. G. L. Wyld and C. H. Freedman with authentic Boer War films on 19 May 1900[7], its Australian appearance coincided with the celebrations of the relief of Mafeking. Superbly clear war coverage taken by W. K. L. Dickson, the former leader of Edison's movie development team[8], created a sensation. Australian troops were recorded on their arrival at Cape Town, and later films taken under fire during the battles of Colenso, Spion Kop and Grobelars Kloof brought the horror of war to the screen for the first time.[9] Dickson's war diaries were published as *The Biograph in Battle* (T. Fisher Unwin, London, 1901), describing the sufferings of a combat cameraman struggling with bulky 70mm cameras and frequent bouts of disease. Some of his films survive as "mutoscope" flip-card reels, and a few were re-animated for the author's NFSA video *Federation Films* (1981). Wyld and Freedman's Australian tour extended over 18 months, and was given universal acclamation.

The British raconteur and pioneer recording artist G. H. Snazelle (1850-1912) brought projectionist Herbert Wyndham and Royal Navy Captain F. Edwards to Australia, and together they presented the documentary film series *Our Navy* on a local tour which began late in 1900 and lasted almost a year.[10] The 10,000 feet of unique films covered nearly every conceivable aspect of life in the British navy, and were produced by the firm of G. West and Sons (principal cameraman Alfred J. West) of Southsea, near Portsmouth in England.[11] The family was not

Below: Left: Boer War cameraman W. K. L. Dickson shooting 70mm film of the battle of Colenso, December 1899. When shown in Australia by Wyld and Freedman, these outstandingly clear films, shot by the only Boer War cameraman with the newly invented telephoto lens, caused a sustained sensation. From H. W. Wilson's *With the Flag to Pretoria*, Volume 1. Harmsworth, London, 1900, p. 104.
Below: Right: George Harry Snazelle (1850-1912), pioneer recording artist, world traveller, entertainer and raconteur. He brought the documentary film entertainment *Our Navy* to Australia late in 1900, raising "the moral plane of animated photography in Australia" – and helping naval recruitment. Photo courtesy of Dr Mimi Colligan.
Right: One of the first single-subject film entertainments to tour Australia was A. J. West's *Our Navy*, late in 1900. Local films of Boer War troop departures and the celebrations of federation were occasionally slotted into this touring show, during which G. H. Snazelle lectured and sang. Collection the author.

related to the T. J. West of later Australian exhibition fame. *Our Navy* was of a patriotic character in tune with the advent of the South African war, and it aided naval recruitment. It was later recalled as having done "a lot of good in placing the Animated Picture entertainment on a higher [social] plane than we [in Australia] had formerly known of".[12]

Famous *The Sydney Morning Herald* Boer War correspondent and poet "Banjo" Paterson (1864-1941) commenced a lecture tour of his war reminiscences in September 1900, just after returning from South Africa.[13] Initially, he illustrated his lectures with slides printed from his own sketchbook and snapshot negatives. In October 1900, he added fifty short films of Boer War scenes released by British producers[14] and combined them with his lectures "The Tartan, The Shamrock and Tommy Atkins", "Australians in Action and the Humours of an Army on the March", and "The Ever Victorious 'Bobs'" (Lord Roberts). These explained the conflict to the average Australian, and were presented with characteristic humour and colour by the author of "The Man from Snowy River". His Australia-wide lecture tour extended over six months.

Theatrical entrepreneur J. C. Williamson briefly engaged the projectionist Lindesay Campbell to exhibit "Boer War" films in February 1900[15], mainly simulated war scenes staged in Britain by R. W. Paul.

In March 1900, Williamson contracted the London-based Warwick Trading Company to send out Clement Mason to project regular shipments of genuine 35mm film coverage from their three cameramen in South Africa.[16] Warwick's Jewish cockney cameraman, Joseph Rosenthal (1864-1946), headed their combat camera crew, and later came to Australia to film the Royal Visit in 1901.[17] The Warwick-Williamson Australian presentations began in Melbourne on 17 March 1900 under the jawbreaking title of "J. C. Williamson's Anglo-American Bio-Tableau".[18]

The few local films appearing in these Boer War presentations featured the embarkation of Australian military contingents for South Africa. The First Queensland Contingent was filmed departing Brisbane in October 1899, and the coverage was described in Part 6 of this series (No. 96, December 1993). Most of the films of Victorian Contingent departures were shot by the Salvation Army Limelight Department, and were listed in Part 7 (No. 97-8, April 1994). The remaining pre-Federation Australian military embarkation films were:

A. Sydney coverage, probably shot by Baker & Rouse Limited

1. **NSW [First?] Contingent Passing Through George Street, Sydney** (c. 3/11/99). On 21 March 1900, Baker & Rouse's magazine, *The Australasian Photographic Review* (p. 23), stated "[we] have a supply of New South Wales films of our troops on the day of their departure for the front. These were especially taken for the firm." The *Daylesford Advocate* (Victoria), 9 June 1900, p. 2, lists *NSW Contingent Passing Through George Street* on a programme presented by Wybert Reeve for J. C. Williamson Limited, and this is probably the same film. Of the four Sydney troop departure parades before 21 March 1900, only the Second Division of the First Contingent paraded down George Street, and that was on 3 November 1899, the likely shooting date. Earliest known reference to film: *Australasian Photographic Review*, 21 March 1900, p. 23.

Only surviving Australian Boer War departure films show the First Queensland Contingent in its final parades of late October 1899. The films were shot by Wills and Mobsby of the Queensland Department of Agriculture, and were discussed in Part 6 of this series. These copies were taken from the video transfer, by courtesy of Ken Berryman, National Film & Sound Archive, Melbourne office.

B. Melbourne coverage shot by Stephen Bond

Bond was one of the earliest Australian film projectionists, commencing on an R. W. Paul machine at the Melbourne Opera House just after Carl Hertz's departure in October 1896.[19] He toured as projectionist with the Newbury-Spada theatrical company, commencing at Ballarat on 3 December 1896[20], arriving at Hobart on the *ss Mararoa* on 12 December 1896.[21] On that day he supervised Tasmania's first film screening at Hobart's Theatre Royal.[22] Returning to Melbourne on 9 January 1897[23], he again toured as film exhibitor with the Newbury-Spada Company in rural Victoria.[24] During 1898 and 1899, he gave movie shows at the Newbury-Spada Company's "Shilling Pops" concerts at the Melbourne Town Hall, and showed films at the Gaiety Theatre, Melbourne, in association with Cogill's Minstrels.[25] His earliest known film productions were taken on the outbreak of the Boer War in 1899[25], possibly on a camera of his own construction, and included the following scenes of the local troops:

2. **First Victorian (Boer War) Contingent Marching Through Melbourne City.** Shot 23 October 1899, and shown at a Melbourne Exhibition Building patriotic concert on the same evening. Probably around 100 feet in length (1 min 40 secs). Earliest known reference to film: *The Argus* (Melbourne), 23 October 1899, back page.

3. **S.S. "Medic" Leaving Port Melbourne Pier (with First Victorian Contingent).** Shot 23 October 1899, and shown at a Melbourne Exhibition Building patriotic concert on the same evening. Probably around 100 feet in length (1 min 40 secs). Earliest known reference to film: *The Argus* (Melbourne), 23 October 1899, back page.

4. **First Victorian (Boer War) Contingent Training at Langwarrin Camp.** Item recalled by Stephen Bond's son, Rupert, in *Everyones* (Sydney), 13 June 1923, p. 38. Probably about 100 feet (1 min 40 secs) in length. No screenings yet traced. Shooting date unknown, but c. October 1899.

5 Naval Gunnery Training Practice by Boxer Rebellion Contingent, Williamstown (Victoria). Item recalled by Stephen Bond's son, Rupert, in *Everyones* (Sydney), 13 June 1923, p. 38. Probably about 100 feet (1 min 40 secs) length. Rupert Bond stated, "I started to turn the handle. When [the guns] fired I got such a shock that I stopped turning as the recoil of the gun shook the ground. That made me look around – I was only very young then – but I certainly got the next shot they fired." No screening dates yet traced, but probably shot just prior to the embarkation of the Victorian Naval Contingent for the Boxer Rebellion on 30 July 1900.

Stephen Bond shot further films of the Royal Visit to Melbourne in May 1901[27], and by 1904 was manufacturing movie projectors of his own design for clients including Johnson & Gibson of St. Kilda, Alex Gunn of Melbourne, Mr Sculthorpe of Queen Street, Melbourne; and Richard Lean, manager of Osborne & Jerdan's lantern and cinematograph department in Sydney.[28] Several Bond projectors survive in private collections, reputedly being mostly of the "beater intermittent" type, though the designs are known to vary.[29] Later machines are believed to have been given provisional patent protection. Bond also made his own movie cameras, printing and perforating machines, and processed his own films.[30]

The Boer War intensified Australian patriotic feelings which had already been stimulated by the imminence of federation and its emphasis on national identity. This jingoistic mood was profitably exploited by Boer War film exhibitors, who incidentally augmented the country's fighting funds by screening their films at numerous patriotic concerts and benefit rallies.

Australia's most outstanding locally-produced film propaganda exercise of 1900 was, nevertheless, of an entirely different character, staged by the Salvation Army.

'Soldiers of the Cross' Filmography

This "production" was meticulously described in our last issue, to strip away the cloak of myth it acquired in earlier popular accounts. It was *not* a feature film, not "a film" at all, not even *wholly* a Salvation Army production.

"Soldiers of the Cross" was an elegantly illustrated lecture, only distinguished from its many contemporaries by its usage of many locally-produced slides and films. Herbert Booth's persuasive propaganda exercise succeeded in its aim: to boost the recruitment of staff to serve in the Salvation Army.

Melbourne's *The War Cry* of 22 September 1900 (p. 9) gives a precis of the lecture and an outline of the arrangement of its illustrations. The many detailed reviews of its presentation in the secular press allow us to assemble a definitive list of the short films it included. They were episodic, carrying no continuous narrative except through intervening slide sequences. Booth presented the films in roughly chronological order of the events portrayed. They are listed below in that order.

All of these films except *Paul's Escape from Damascus*, *The Arrest of St Peter in the Tomb*, *The Roman Mother Escaping over a Bridge* and *A Christian Youth Tortured on the Rack* were shot and exhibited on Lumiere cinematographes, and therefore must have been less than 90 seconds in length.

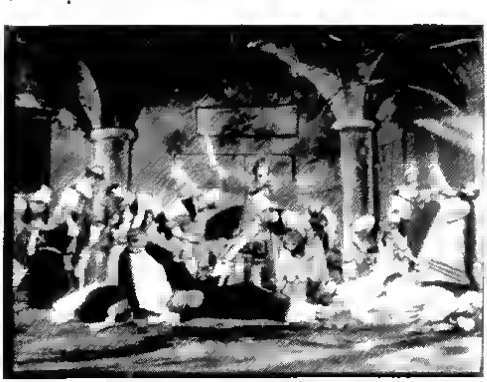
1 Christ's Entry into Jerusalem (Lumière film No. 935, French, 1898). From Georges Hatot's *La Vie et la Passion de Jesus-Christ* with the actor Brettau in the title rôle, shot in Paris. Length: about 55 seconds. Earliest known reference: *The War Cry* (Melbourne), 18 August 1900, p. 9.

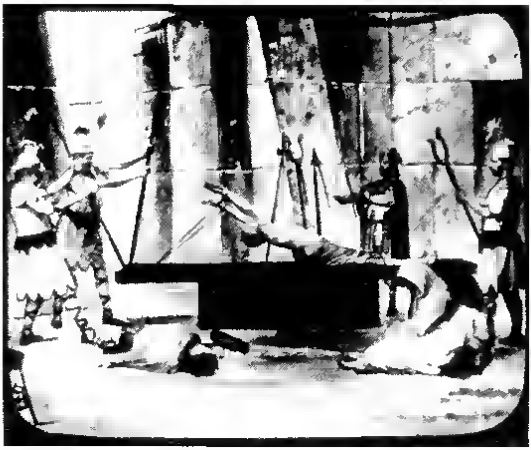
2 The Betrayal (Lumiere film No. 939, French, 1898). From Georges Hatot's production, the betrayal of Christ by Judas in the Garden of Gethsemane. *Auckland Star*, 21 May 1901, p. 3, states, "As Christ kneels praying, Judas suddenly appears, which is the sign for the soldiers to seize Him and take Him to the Cross." Length: about 55 seconds. Earliest known reference: *Brisbane Courier*, 9 April 1901, p. 4.

3 The Crucifixion (Lumière film No. 943, possibly also Nos. 942, 944 and 945, French, 1898). From Georges Hatot's Paris production. Reviews are not specific about the aspects of the Crucifixion which were shown. Length: about 55 seconds. Earliest known reference: *The War Cry* (Melbourne), 18 August 1900, p. 9.

4 The Stoning of Stephen (Production: Salvation Army; Camera: Joe Perry; Director: H. Booth). Probably shot at Murrumbeena in mid-1900. *The War Cry* (Melbourne), 22 September 1900, p. 9, describes the slide sequence preceding the film, and the film itself: "The events that lead to the martyrdom of Stephen passed in review. The Sanhedrim, the trial, Stephen's impeachment by the rulers and the stoning of the first martyr. The kinematographe was employed in this latter scene. The effect on the audience, as they beheld in a moving picture the innocent Stephen cruelly beaten to the earth, and killed by fiendish fanaticism of the formal religionists of his day cannot be described. The kinematographe gives place to a picture [slide] of Stephen lying dead upon the roadside, while Paul the persecutor stands over him in an attitude of painful contemplation." The part of Stephen was played by Salvation Army Cadet James Annetts (refer *The War Cry* (Melbourne), 25 October 1958, p. 7).

Below. Left: "Soldiers of the Cross", film 7: *Massacre of Christians in the Catacombs*. Courtesy of Meg Labrum, NFSA, Canberra. Right: "Soldiers of the Cross", film 10: *The Martyrdom of Polycarp*. Courtesy of Meg Labrum, NFSA, Canberra.





"Soldiers of the Cross" film 16 *A Christian Youth Tortured on the Rack* Courtesy of Meg Labrum, NFSA, Canberra.

Length less than 90 seconds Earliest known reference *The War Cry* (Melbourne), 18 August 1900, p 9

5 **Paul's Escape from Damascus** Adapted from "Acts", chapter 9, verse 25 Paul's escape in a basket lowered from the city wall Length probably less than 90 seconds. Earliest known reference *Auckland Star*, 21 May 1901, p 3

6 **The Arrest of St. Peter in the Tomb (catacombs).** St Peter, seized under orders of Nero, was later crucified upside-down, according to the writer St Jerome, because Peter thought himself unworthy of the same form of death as Christ Earliest known reference to the film *Brisbane Courier*, 9 April 1901, p. 4

7 **Massacre of Christians in the Catacombs** (Director Booth, Camera Perry) Roman soldiers cut down a group of worshipping Christians in a corner of the 700 miles of ancient tomb passages below Rome Length less than 90 seconds Earliest known reference *The War Cry*, 18 August 1900, p 9

8 **A Burial in the Catacombs** (Director Booth, Camera Perry) Christian burial in a wall-niche under clandestine conditions below Rome. Length less than 90 seconds Earliest known references *The War Cry*, 22 September 1900, p 9, *Evening Post* (Wellington, New Zealand), 28 May 1901, p 2

9 **The Roman Mother Escaping Over a Bridge** (Director Booth, Camera Perry c April 1901) Slides showing an open-air Christian service being raided by Roman soldiers were followed by this chase sequence on film, described in *The War Cry* (Melbourne), 18 May 1901, p 9 "A Christian woman, with a babe in her arms, was being pursued by Roman soldiers The path lay across a series of wooden planks forming a narrow bridge A comrade in the faith on the near side of the stream encourages the woman to cross, and receives her with a ready grasp and presses her on in a hurried flight A soldier, who had outstripped his confederates, reached the plank and dashed across Forgetting to take into account the spring of the board under his weight and rapid movement, he suddenly loses his balance, and is seen flying through the air, and drops with a great splash in the stream " The film was made on Warwick Bioscope equipment around April 1901, and may be around 3 minutes in length Earliest known reference *The War Cry* (Melbourne), 4 May 1901, p 8

10 **The Martyrdom of Polycarp** (Director Booth, Camera Perry) Bishop Polycarp of Smyrna, executed under the authority of Emperor Marcus Aurelius around AD 180, at the age of 86, the event adapted from an account by the ancient writer Eusebius *The War Cry* (Melbourne), 18 August 1900, p 9, states "In the midst of a howling mob, mocking and jeering, you see him led to the place of martyrdom in one of the public squares of Rome You see him bound to the stake; then the fagots are ignited, and the smoke and flames rise round the aged saint's body -- he is seen to lift his eyes heavenward, and as his face glows with the glory of expectation and God-given triumph, his spirit takes its flight "

The making of the Polycarp film was recalled by Lieut Colonel Harold Graham in *The War Cry*, 25 October 1958, p 3 "my own father, who posed as Polycarp being burnt at the stake In this instance it was behind a real fire at Murrumbeena. My father told me that the fire nearly smoked him out However that was overcome, and my dad did the part as mentioned." Length less than 90 seconds Earliest known reference *The War Cry* (Melbourne), 22 September 1900, p 9

11 **Christian Martyrdom in the Lime Kilns** (Director Booth, Camera Perry) *The War Cry* 18 August 1900, p. 9, states "As the film opens, the patient faces of the martyrs are seen through the rising smoke to be encouraging each other to look with joy to the glory of the crown which waited on their martyrdom In the rear are seen the waving plumes of the Roman soldiery A pagan priest comes with his attendant to the front The incense is offered, an opportunity is given to recant, but neither man, woman, nor child can be found unfaithful enough to touch the unholy incense Then, without waiting the onrush of the soldiers to compel them into the burning kiln, you see them joyfully commend themselves to heaven and deliberately plunge over the brink, disappearing amid the thickening vapours of the pit beneath, and the soldiers, coming cautiously forward, peer through the smoke with blanched, awe struck faces into the boiling cauldron." The film's production was recalled by Colonel Charles Rixon in *The War Cry*, 25 October 1958, p 7 "As each one jumped, a puff of smoke poured out. The patriarch who began the jump was Cadet J P Rive [ ] Each jumped about four feet on to a mattress and turned it so that, whether man or boy, or woman, they knew in which direction to roll out of the way The puffs of smoke were steam from a boiler, and the tube was manipulated by no other than Ben Orames [Commissioner], and Jock Brodie, the sweet Scotch tenor of those days But the last person to jump was Brigadier Lily Burgess, she hesitated too long, and Herbert Booth called out sharply 'Quick, Burgess, quick.' All she thought of was answering her leader's instructions, and obeying them, so she jumped to her feet and saluted, hence a tragic picture ended with the head of a bonny woman at the edge of the pit with a hand at her forehead [in a Salvation Army salute]." Length less than 90 seconds Earliest reference *The War Cry* (Melbourne), 18 August 1900, p 9 The film was also called *The Burning Fiery Furnace*

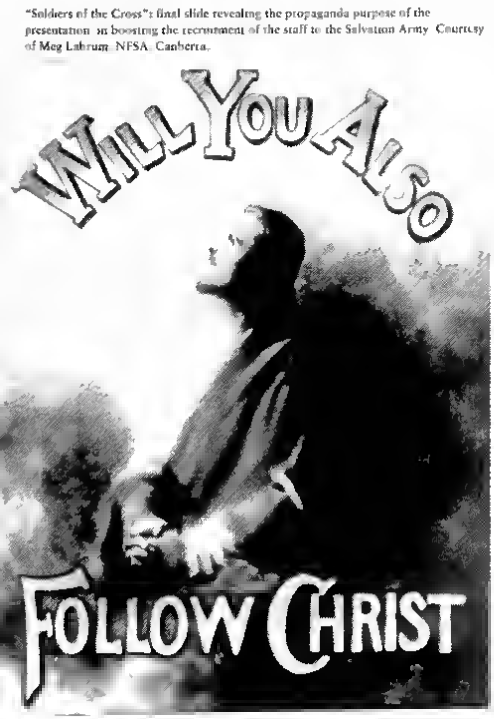
12 **The Drowning of Bishop Calepodius** (Director Booth, Camera Perry) A third century martyrdom at the hands of a frenzied mob during the time of Emperor Severus (AD 197 – 235) Film described in *The War Cry* (Melbourne), 22 September 1900, p 9 "One wonderful film, which brought forth a storm of applause, and demand for an encore, is the martyrdom of an old man He was dragged through the streets, and, with

a huge weight tied about his neck, was thrown into the running river [...] The moving water, the plebian carrying the weight to the river's brink, the rabble escorting the glorious saint, the tying of the weight upon his neck, and then immediately lifting him over the heads of the men, and throwing him bodily into the water, the splash, the swirling eddy as he sank out of sight, are so real as to create in the audience a spirit of intense excitement." Film was recalled by Colonel Charles Rixon in *The War Cry* (Melbourne), 25 October 1958, p. 7. "The drownings in the Tiber, of Christians encased in sacks laden with stones thrown there by the rabble of the streets, provided one of the most thrilling pictures, and people fainted everywhere as the sack containing Officer Gault was thrown into the Richmond Baths most realistically." Length: under 90 seconds. Earliest reference: *The War Cry* (Melbourne), 18 August 1900, p. 9.

13 **Attack on the Martyr in the Sealed Room** (Director: Booth; Camera: Perry). Described in *The War Cry* (Melbourne), 22 September 1900, p. 9. "The kinematographe picture depicts the saint praying in secret, regardless of the storm of riot without, the mob thirsting for his blood. Suddenly, however, the door is broken through, a panel first, then the whole door gives way. The raging rabble rush in and bear the saint to death on the spot, one battle-axe blow mercifully ending his torture." Length: less than 90 seconds. Earliest known reference: *The War Cry* (Melbourne), 22 September 1900, p. 9.

14 **The Burning of the Valerian Martyrs** (Director: Booth; Camera: Perry). The slow torture and death of Christians by burning during the time of persecution by the Emperor Valerian, AD 257–259. Descriptions of this film are vague and it may be the same item as film (11). The name of the Valerian martyr Hippolytus is mentioned in a review in *The Age* (Melbourne) on 14 September 1900, p. 7. The most famous of the Valerian martyrs was probably St. Lawrence, who was slowly roasted on an iron grid, but a film of that type would probably have attracted a review if it was included. Length: less than 90 seconds. Earliest known reference: *The War Cry* (Melbourne), 18 August 1900, p. 9.

"Soldiers of the Cross": final slide revealing the propaganda purpose of the presentation: an boosting the recruitment of the staff to the Salvation Army. Courtesy of Meg Labrum, NFSA, Canberra.



15 **Martyrdom of a Roman Family** (Director: Booth; Camera: Perry). This film is mentioned only in *The Young Soldier* (Melbourne), 29 September 1900, p. 14, which states: "we saw two Roman boys who were the cause of their parents' conversion, and then we saw the whole family burning at the stake". Length: less than 90 seconds. This may have been one of the *Burning of the Valerian Martyrs* series.

16 **A Christian Youth Tortured on the Rack** (Director: Booth, Camera: Perry). The film was first mentioned during the New Zealand tour of May 1901, and showed "the sufferings of a half-naked youth on the rack". A slide matching this description survives in the NFSA set. Length: unknown, but may have been up to 3 minutes. Earliest known reference: *New Zealand Times* (Wellington), 28 May 1901, p. 7.

17 **Slaughter of Christians by Wild Animals in the Arena (or Coliseum)**. Described in *The War Cry* (Melbourne), 18 August 1900, p. 9. "You see the martyrs slowly march into the arena, they kneel together while they receive their last blessing from their aged leader, then, while they pray, round a jutting portion of the Arena creeps a huge tiger. The Christians suddenly shrink back at the sight of the monstrous beast. Little children rush to their mothers – friend clasps friend. Almost instantly another equally ferocious creature steals behind the first, adding additional terror to the scene, and, while in the act of springing upon them, the film closes." The production was recalled by Colonel Charles Rixon in *The War Cry* (Melbourne), 25 October 1958, p. 7. "The film in which you refer to a lion coming into the arena had a tiger in my day, and I had the horror and honour of going into the back entrance of the Theatre Royal and accepting delivery of the full length tiger with his skin over a bamboo frame. When I took it to the Murrumbeena Girls' Home, Gault and Rumble [Salvation Army Officers] asked me to crawl into the creature and manipulate the rings that moved the lips and controlled its revolving jaws and rolling eyes. They were so long discussing things, that I became tired of being a quadruped and stood up. They then decided to use two boys in the tiger [Joe Perry's boys] and just as the animal was about to enter the arena, the hind quarters fell over, and it was quite interesting to see the little fellow in the front half, trying to pull his brother onto his feet. That film had to be made again, of course." Length: less than 90 seconds. Earliest known reference: *The War Cry* (Melbourne), 18 August 1900, p. 9.

18 **Slaughter of Christians by Gladiators in the Arena** (Director: Booth, Camera: Perry). The film may have been confused with item (16), as its description is similar. However, it is mentioned twice, first in *The War Cry* (Melbourne), 18 August 1900, p. 9, later in the *Otago Daily Times*, 8 June 1901, p. 1. Film would have been less than 90 seconds in length.

19 **The Trial of Perpetua** (Director: Booth, Camera: Perry). St Perpetua, a high-born and wealthy Roman citizen of a North African town near Carthage, was tried and executed for her Christian faith in about the year AD 202 during the persecutions of Emperor Severus. The film was also called *Perpetua Before the Pro-Consul*. In this film, Perpetua is asked to burn some incense indicating her worship of Roman gods, but she refuses

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Fearless; The Hudsucker Proxy; Lex and Rory; Shotgun Wedding; The Sum of Us

FEARLESS

SCOTT MURRAY

> **One of our problems today is that we are not well acquainted with the literature of the spirit. We're interested in the news of the day and the problems of the hour.**
> — Joseph Campbell

Fearless opens with figures in a cornfield.[2] In a dreamlike sequence, Max Klein (Jeff Bridges) carries a baby and leads a young boy to somewhere at first undefined.

They emerge from the corn onto some scarred earth, where people, mostly Hispanic farm workers, kneel in prayer. Max may well have stumbled onto some ancient ritual at a sacred site.

Then, the smouldering tail of a aeroplane is revealed. Survivors of an American intercity air crash are being marshalled together. Max looks for the baby's mother. The audience at first thinks that may be Carla (Rosie Perez), but no, the baby belongs to another. Max finds her and hands over the child. He is viewed as a kind of saviour.

Much of this takes place in slow motion, a technique Weir uses throughout the film, even varying the camera speed during shot on occasion. This heightens the dreamlike quality of the events, giving them the quality of otherness one tends to associate with experiences of the soul or spirit.[3]

For Max, the experience does not stop in the immediacy of the crash site. For months after, he feels he is floating free of the worldly bonds that can inhibit a true connection with one's inner self. By surviving death, as if were, and thus no longer fearing it, Max is free to experience the "rapture of life"[4] without restriction. He feels immortal, symbolized by his walking across a teeming freeway and daring to eat strawberries, a fruit which has always provoked in him a dangerously fierce allergic reaction.

As with Larry in W. Somerset Maugham's *The Razor's Edge*, Max becomes a teacher of others, especially Carla, who is struggling to come to terms with the guilt she feels for not having been able to save her child in the crash.

For Carla, Catholicism has always been a comforting, reassuring salve. But in the face of her personal crisis, its rhetoric seems empty. She turns to Max, who argues that grief can only be faced on an individual level, inwardly, not through belief in some greater, controlling power. Life is meaningless except for what we make of it.

This realization, instead of daunting Carla (and us), awakens her to the very joy of being alive. In this sense alone, *Fearless* is a deeply anti-religious film.

MAX (JEFF BRIDGES) AND THE COMFORTING WHITE LIGHT OF DEATH AT THE END OF THE FUSELAGE. PETER WEIR'S *FEARLESS*.

The risk for Max and Carla, and all those seeking personal enlightenment, is that it can be at the expense of one's ability to socially interact, to find meaningful connection with the minutiae of daily life. One inevitable social strain is within marriage.

In *Fearless*, Manny (Benico del Toro) appears to express little sadness for the loss of his and Carla's child (though he does not appear in the narrative until some time after the event). His primary concern is scoring as much as possible from the inevitable lawsuit. But his real failure is to show too little love and support for his wife. It is little surprise Carla dumps him by film's end, a marriage is nothing if there is not support.

Interestingly, Weir and scriptwriter Rafael Yglesias also make Manny a talented wood carver. Life is not so simple as to brand a person a failure merely because of an inadequacy in one area, qualities and weaknesses are more oddly distributed than that.

The marriage of Max and Laura (Isabella Rossellini) is more detailed than Carla and Manny's. For much of the film, Laura is a not atypical partner of someone going through a powerful life experience. Apart from one brief moment, she feels alienated from Max's experiences and can express no joy in his revaluing aspects of his and their life.

Laura has constructed herself around the conventional view of woman as wife and mother; she has little understanding of ideas and emotions outside this construct (which is why she cannot understand Max's evangelical rôle in Carla's life and imagines they are having an affair[5]). However Max and Laura began life together. Their journeys are no longer in sync; they are no longer two souls merging into one. But perhaps it is impossible to pursue inner life within a love relationship, and one must choose between the two.[6] (Certainly Krzysztof Kieslowski would agree. When discussing *Trois Couleurs: Bleu*, he says "love is contradictory to freedom"[7], even if his ending is more ambiguous.)

In the final scene, where Max imagines himself walking down the empty wreckage of the plane's fuselage towards the comforting white light of death, he asks Laura to help pull him back, to help him re-engage with life. The film then closes with them in each other's arms. It is a joyously affirmative ending, but in terms of celebrating life, not the convention of marriage. The future relationship between Laura and Max is unclear, though there is reason to hope for emotional and spiritual convergence.

Max's reassessment of those relationships around him also includes Ihel, with his son, Jonah (Spencer Vrooman). It brings into focus the very passage from child to adult. This has nothing to do with age, but with attitude.

Max explodes angrily when Jonah abruptly leaves the Thanksgiving table and goes to his room to play a video game. By leaving, Jonah is refusing to partake in a tribal ritual (Thanksgiving). He is also rejecting the mature (a ritual in service of man) for a childishness of addiction (child in service of consumerist society). Max later explains he doesn't want his son to grow up to be a child in a man's body, hiding in the inviting, blinkering world of consumerism.

This is only one aspect of how Weir in *Fearless* is continuing his critical examination of American society. More notable is how the anger which energizes *The Mosquito Coast* (1986) has been replaced with a calmer tolerance.

Criticism of capitalism has traditionally centred on its exploitation of some for the benefit of others; to Weir, the sickness is more in the ways materialism blinds one to ideas and emotions of value. That is why Allie (Harrison Ford) in *The Mosquito Coast* moves his family to an inhospitable but hopefully re-invigorating place.

In *Fearless*, the character of lawyer Brillstein (Tom Hulce) is key. In his fuelling of a culture where expiation of grief is equated with cash settlements, he is a pariah feeding off the modern world and its psychoses. Importantly, he also has a reptilian charm and a degree of self-knowledge that shape him as the still-lovable (to some) face of a moral ground zero.

Equally, it is a brilliant touch in having Jeff Gordon (John de Lancie), Max's closest friend and business partner, make a few sneaky dollars out of exchanging the tickets Max bought for cheaper ones ... an indiscretion only death could reveal. The filmmakers don't do this to belittle Jeff, but to humanize both him and the situation. In a minor key, it's true pathos.

Fearless is one of many new films that have been influenced by the research into myths by authors such as Joseph Campbell (cf George Miller's *Lorenzo's Oil* 1992). This background is quite explicitly stated in the scene where the airline's psychologist, Dr Bill Perlman (John Turturro), explains the importance in tribal times of telling stories around campfires. The fragmentation of society into nuclear families has denied most people access to communal storytelling. Television, films and novels have in a way replaced them, but they are one-way processes: one can't interrupt the teller with a question or pose a challenge.

Weir and Yglesias highlight the mythic intention of their film in various ways. There is the drive through Oakland to view mythological paintings and murals; the use of the light at the end-of-the-tunnel imagery; the paintings on Max's table; buying presents for the dead; even the discuss ons about playing with swords.

This interest in myths and their value as lessons has inevitably led to *Fearless*' being labelled as New Age and being rejected quite out of hand by some. Many people today are made uncomfortable by films of the spirit, no matter how well made. They do not wish to be moved to the level of intensity to which *Fearless* strives.

As well, though *Fearless* is at its best a powerful film, especially in those scenes where Max assumes a Christ-like persona, Jeff Bridges' eyes piercing through one from the screen, it does have its misjudgments. Several scenes (as in *Green Card* 1991) are not acted or staged as well as they should (e.g. the group psychiatric session); there are moments of overstatement (as when Max crosses the freeway and then quite unnecessarily verbalizes his sense of immortality) and there is too much exposition at times. But to this viewer, they are minor blemishes.

What surely can't be in doubt is that *Fearless* marks a triumphant return for Weir as a visual director. He hasn't made a film so strikingly imagistic in a long time, and he is generally well aided by DOP Allen Daviau. (The lighting in the shot of Laura waiting for Max outside the hospital is chillingly beautiful, while the amber colourings of the diner scene are perfectly controlled.)

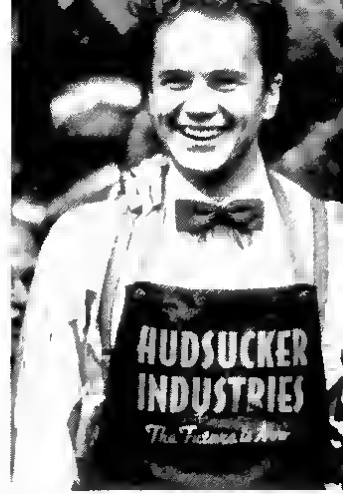
Here, Weir the cinematic craftsman is at his finest. The striking compositions and cutting are bold but never showy, giving the narrative strength and power. The opening sequences is a *tour de force*, as are all the intercut scenes on the ailing plane. The final crash, set to part of Henryk Gorecki's Third Symphony, is simply stunning. Only American resources can technically achieve the visual perfection of this re-enactment; perhaps only an Australian director could so resist trying to dazzle the audience with showy effects.

To those like this author, who have strongly preferenced Weir's Australian work over his American, *Fearless* is a startling riposte and majestic reaffirmation of his singular vision and talent.

Notes

1. *The Power of Myth*, Joseph Campbell with Bill Moyers, Doubleday, New York, 1988, p. 3.
2. There is an article to be written on the rôle of comfields in American films, especially those of a psychic or mystical nature, such as *Fearless* and *Field of Dreams* (Phil Alden Robinson, 1989).
3. On a more realist level, the technique also helps recreate the way accidents can slow time down and give them a surreal, dislocated quality. Weir apparently spoke to many air crash survivors and their recollections have clearly helped him shape the sequence.
4. Campbell: "People say that what we're all seeking is a meaning for life. I don't think that's what we are really seeking. I think that what we're seeking is an experience of being alive, so that our life experiences on the purely physical plane will have resonances within our own innermost being and reality, so that we actually feel the rapture of being alive." op cit, pp. 3.
5. Shades again of *The Razor's Edge*, with Isabel's inability to properly understand Larry's relationship with Sophie.
6. Even the normally razor sharp Campbell appears to go round in circles when trying to explain how two people in marriage can explore their separate selves through their being merged into one. The very word "merged" implies both an abandonment of individuality and a transmutation into something else. But is there any marriage where there are not still two souls, however united, two constructs of desire?
7. See interview with Kieslowski in *Cinema Papers* no. 99, June 1994, pp. 26-32.
8. The Jeffrey Dahmer case is a recent example where some relatives of the victims have corporately joined with Dahmer to make money off the inevitable exploitation rights (talk shows, movies, books, etc.).

FEARLESS Directed by Peter Weir. Producers: Paula Weinstein, Mark Rosenberg. Co-producers: Robin Formen, William Beasley. Associate producers: Christine A. Johnston, Alan B. Curtiss. Scriptwriter: Rafael Yglesias. Director of photography: Allen Daviau. Production designer: John Stoddart. Costume designer: Marilyn Matthews. Sound recordist: Charles Wilborn. Editor: William Anderson. Composer: Maurice Jarre. Cast: Jeff Bridges (Max Klein), Isabella Rossellini (Laura Klein), Rosie Perez (Carla Rodrigo), Tom Hulce (Brillstein), John Turturro (Dr Bill Perlman), Benicio del Toro (Manny Rodrigo), Deirdre O'Connell (Nan Gordon), John de Lancie (Jeff Gordon), Spencer Vrooman (Jonah Klein). Springcreek Production. Australian distributor: Roadshow. 35mm, 121 mins, U.S. 1993.

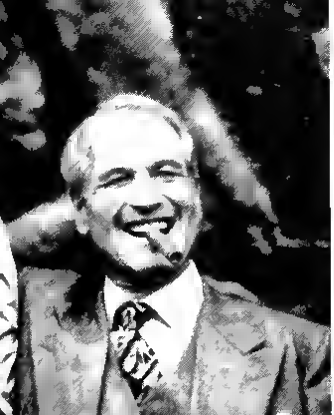


THE HUDSUCKER PROXY

JOHN CONOMOS

A new film by the Coen brothers is one very appealing reason why I still believe in contemporary cinema as a mass-cultural art form. Whatever the subject might be, the Coens are auteur conjurers of the first order: they can make films that arrest you dead in your tracks. They write movies that resonate with a multi-faceted dramaturgical and psychological power worthy of a Jacobean or a Pirandello play. Their ear for the mutating verbal nuances of the American vernacular and genre cinema is seldom surpassed in Hollywood cinema today. The curious amalgam of black humour and a funky, ironic sense of the labyrinthine attributes of the world is a unique characteristic of their magnetic œuvre. Above all, their hyperbolic, stunning visual style and inventive, open-ended use of film sound combine to make any Coen movie an unpredictable, expanding experience of cinema as a moral theorem on the absurd, dark recesses of the human imagination as film form.

In short, the Coen brothers' movies are made as if their (and our) lives depended on them. All their movies are eccentric, highly-personal creations – from the gritty neo-film noir *Blood Simple* (1984) to the awesome, finely wrought gangster film of betrayal and loyalty *Miller's Crossing* (1990), which is (in my estimation) one of the great moments of the genre to date – and all of them exemplify a profound virtuosity for the medium of cinema as a popular form of storytelling.



NORVILLE BARNES (TIM ROBBINS) AND SIDNEY J. MUSSBERGER (PAUL NEWMAN) JOEL COEN'S *THE HUDSUCKER PROXY*

The Hudsucker Proxy which was directed by Joel Coen and written by Joel and Ethan Coen in tandem with Sam Raimi is a hugely-stylish homage to the cock-eyed Breugelesque world of the screwball comedy genre of the 1930s and '40s and its neck-breaking pace razor-sharp wise cracking dialogue and rhizomatic textual energy is (time and again) consummately recreated in the film. The screwball film – particularly the sub-genre of the form that deals with the topsy-turvy Machiavellian world of ambition scandal, deadlines and sex in the American tabloid newspaper world of yesteryear – is a perfect vehicle for the Coen brothers to explore their unique thematic and visual interests as filmmakers who like to peer into (from all sorts of off-beat angles) the Rosebud snowstorm world of the American dream.

The white-heat audio visual energy of *The Hudsucker Proxy* and its specific thematic and genre preoccupations have hurled us – like Norville Barnes (Tim Robbins) the film's bumbling naïve hick from Muncie Indiana – into the belly (mail-room) of the Kafkaesque skyscraper owned by Waring Hudsucker (Charles Durning) and which acts as metaphor for the tickle absurdity of the world and for the screwball comedy genre itself (particularly the glorious Preston Sturges films of the 40s).

One of the key guiding metaphors of the film is the prominent rôle the clock of the skyscraper takes in the overall storyline of the film. Looked after by Moses (William Cobbs) an Afro-American clock-keeper who is the story-telling surrogate for the Coen brothers and who knows the score *apropos* of Barnes' destiny as a sucker for the evil scheming Sidney J. Mussberger (Paul Newman) and his co-board of directors it emblematizes the random absurdity of life the ever-changing fortunes of the common person in the street (a major thematic concern of Sturges' screwball films which, arguably, reflect similar existential ideas of absurdity and destiny in the hard-boiled crime novels and films of the era).

The Hudsucker Proxy is a large rollicking fun house of a movie featuring many scenes of highly-entertaining cinematic virtuosity scenes that evoke (in unpredictable terms) the classical thematic generic and visual attributes of the *mise-en-scène* of the screwball comedy film. It is quite a cinematic achievement for in lesser capable hands this film would have likely turned out as a mannered exercise in representing the dancing staccato surfaces and textual tropes of the screwball comedy film as a stillborn effort.

This is not to suggest that *The Hudsucker Proxy* is a faultless work – on the contrary it does have a few longueurs scenes and moments which don't quite work out. Nevertheless, it is a brilliant evocation of a particular film genre and an era in American culture and history (the 1950s). What we see and hear in this wonderfully-orchestrated black comedy are numerous images and sounds that suggest the cultural architectonics of contemporary horror films and fiction as well as the more traditional modes of the absurd and existential literature. The extraordinarily kinetic and atmospheric gothic mail-room scenes teem with shouting middle-aged gargoyles of mail-sorters who represent the defeated-in life amidst the cacophony of pneumatic message containers (who can remember them?) that shoot along in tubes throughout the dark cavernous art-deco spaces of the skyscraper. Mussberger's office is located next to the huge luminous clock and it echoes the grandiose evil of fascist office architecture that is so vividly rendered in Bertolucci's *Il Conformista* (*The Conformist* 1971). These scenes evoke Kafka as much as they do of Sturges. Poe as much as they do of Hawks.

Tim Robbins is perfectly cast as Norville Barnes the wide open eyed innocent who seeks success in the corporate world of New York and finds it (thanks to Mussberger). his tall, lean frame with his "country hick" awkwardness in the skyscraper jungle of New York makes him a very suitable screwball fall guy. He is (despite his ambition to make it in the hard-nosed world of corporate America) closer to the top than he realizes when the hurtling screaming body of Waring Hudsucker hits the concrete pavement outside Hudsucker's skyscraper as Barnes finds a job in the mail-room.

The scene depicting the founder of Hudsucker Industries hurtling towards the concrete pavement is one of two similar virtuoso scenes of visual accomplishment the other one features Barnes falling down the similar route that once Hudsucker took before become an angel. Yes the Coens have worked into their satirical fable about destiny success and the common folk a little supernatural too: à la *It's A Wonderful Life* (Frank Capra 1946), *Heaven Can Wait* (Ernst Lubitsch 1943) and *Here Comes Mr. Jordan* (Alexander Hall 1941) etc.

Hudsucker's suicide prompts Mussberger to persuade the timid board of directors to find a patsy a guileless sucker to replace Hudsucker as the Chairman of the Board – speaking of which Sinatra does not appear but Dino (i.e. as a fictional character) does with a loose bow tie and the ubiquitous martini in his hand as he serenades a room full of people with the liquid "Return To Me" – in order for Mussberger and his cohorts to devalue the stock so they themselves can buy it and control the company. So Mussberger's plan does work for a while as Barnes kills time playing golf, doodling in his office and cleaning his nails. The company stock starts spiralling downwards as Hudsucker once did and this situation comes to the attention of Amy Archer (Jennifer Jason Leigh) a Pulitzer Prize-winning newspaper reporter who suspects that something is not quite right with Barnes and company. So Archer (modelled on the characteristic acid wise-cracking newspaper hounds of screwball comedies and also, arguably, on the screen personas of Mae West and Rosalind Russell) sets out to uncover the scoop of the year as she decides to prove that the bumbling fool from Muncie Indiana is a corporate grifter who deserves to be uncovered.

Of course, Archer discovers that Barnes is just a swell, regular guy who has plans to invent things ("You know for kids") like the hula hoop – an idea that initially distinguishes Barnes to Mussberger as the ideal proxy for his corporate fraud scheme. How was Mussberger to know that the minimal Zen idea of a circle drawn on a piece of paper would make millions? The scene depicting Barnes entering Mussberger's football stadium of an office waving a dreaded blue envelope and stumbling all over Mussberger as he is trying to conduct urgent business on a phone is a *tour de force* for its directorial and performative qualities. Moving overhead and wide shots show Barnes trying to pry loose his foot caught in a waste-paper basket that is alight with Mussberger's indispensable contract as some of it disappears in the proverbial black hole of a window that Barnes has managed to smash as he zig-zagged all over the place. Initially, Mussberger sees Barnes as a hopeless fool, but suddenly (in accordance with the spirit of Sturgean comedy) this fool from Indiana is a heaven-sent answer for his plans to swindle the company stock.

Moses diegetic rôle as the storyteller-commentator that details to us the changing fortunes of Barnes inside and outside the skyscraper that frames the film's comic plot and those of the two cab drivers in a diner scene picturing Archer's bold plan to get into Barnes' life, stress how the Coen brothers are so consummately in control of their dramatic and generic material. The clock's metaphorical significance is paramount to Barnes' absurd destiny, and time itself comes to stop twice in order for the spectator to take stock in a reflexive manner of the film story and the possessed characters who inhabit it (a) Moses freezes Barnes' free fall to a certain death in the urban inferno of the screwball comedy film by jamming the clock through inserting a broom handle into its revolving gears and (b) the false teeth of Mussberger's loyal industrial factotum/spy lend into the clock for a moment's respite to cushion Barnes' fall onto the snow covered concrete footpath.

The elaborate moving-camera introduction to the little folk who live and work in New York's line of skyscrapers – a well-established trodden path of so many films from the classic Hollywood cinema – is done with a stylistic and technical verve that captures the filmmakers' Emersonian preoccupation with the common folk of the street and their habits and philosophy of life (that prominently features in Stacley Cavell's irreplaceable study of the screwball comedy of remarriage *Pursuits of Happiness* (1981), and also especially rendered in dark surreal terms in *Barton Fink* (1991) with the burly psychopath (John Goodman, surely one of the most capable, intelligent and nimble performers to grace Hollywood film today) roaring down a fiery hotel corridor with a shotgun shouting that he wants to show Barton and the two Pinteresque detectives "the country of the mind" that belongs to the common person that Barton so idealizes in his plays and Wallace Beery in his wrestling movie script.

The Hudsucker Proxy lives up to its promise of representing the choreographed wild action of the screwball comedy film, with the ballistic body posturings of its characters like Barnes, Archer and Mussberger, the stylized verbal wit of the film form that crackles along like greased lightning, and cynical, scheming characters as epitomized by Archer's journalistic peers who are always keen to out manoeuvre each other to get the dirt on the respectable citizens who are living at the top end of town. The often heard expression "Hey, what gives?" sums up the quick witted and naked ambition of Archer and her peers as representative plotting figures of the screwball comedy: everyone has something to hide, and everyone wishes to ride up the greasy totem-pole of social success. The film's highly energized comedic material and tone encapsulates the Coen brothers' tirelessly inventive capacity to inject new dramatic-verbal and stylistic concerns and agendas into the familiar genres of American cinema. But they give us something else extra: as enchanted film spectators we can easily fit into the film's sharply delineated and pulsating audio-visual world of deeply resonating individual and collective truths about ourselves and our need to tell stories to each other – just as we do when we snug into our well-worn slippers before a fireplace.

Note

1. I promised myself that somehow in the not-too distant future I would refer to Nick Tosches' brilliant book on Dean Martin, *Dino* (Secker & Warburg 1992). Thanks to a wonderfully "hip" scene in the film, we see Barnes and Archer entwined as a romantic pair on a balcony above the glittering lights of New York and inside the apartment is Dino and his back up group crooning the night away.

THE HUDSUCKER PROXY Directed by Joel Coen. Producer: Ethan Coen. Executive producers: Eric Fellner, Tim Bevan. Co-producer: Graham Place. Scriptwriters: Joel Coen, Ethan Coen, Sam Raimi. Director of photography: Roger Deakins. Production designer: Dennis Gassner. Costume designer: Richard Hornung. Sound recordist: Allan Byer. Editor: Thom Noble. Composer: Carter Burwell. Cast: Tim Robbins (Norville Barnes), Jennifer Jason Leigh (Amy Archer), Paul Newman (Sidney J. Mussberger), Charles Durning (Waring Hudsucker), John Mahoney (Chief), Jim True (Buzz), William Cobbs (Moses), Bruce Campbell (Smitty), Joe Grifasi (Lou), John Seitz (Benny). Polygram Filmed Entertainment and Silver Pictures in association with Working Title Pictures. Australian distributor: Dendy. 35mm. 111 mins. U.S. 1994.

LEX AND RORY

ANNA OZENIS

In one way or another, most teen stories are about what cultural theorists call the liminal experience: that intense, suspended moment between yesterday and tomorrow, between childhood and adulthood, between being a nobody and a somebody, when everything is in question, and anything is possible. — Adrian Martin[1]

Fairytales can come true. Dean Murphy used to milk cows for a living and Scott Andrews sold furniture. Now they make movies and travel to Hollywood.[2]

Lex and Rory is a fairytale – both for its characters and its creators. Subtitled "that magical moment where dreams become reality", *Lex and Rory* is about dreams coming true. Unfortunately, the film will probably go down in the annals of Australian film history more for the story of its creation than for its cinematic achievements.

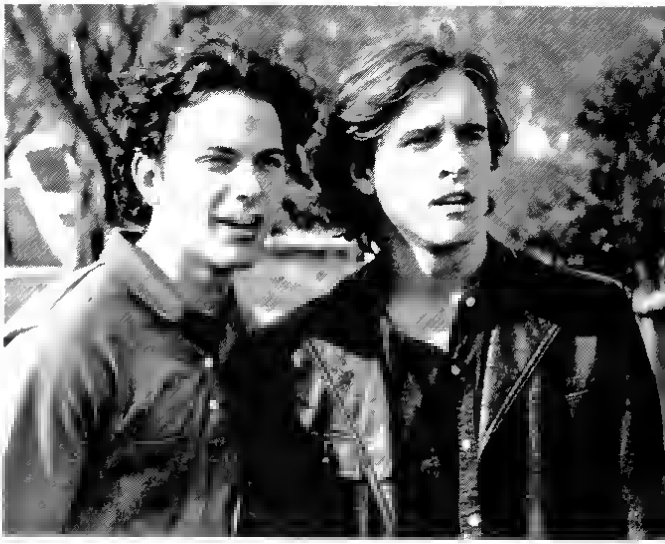
Originally conceived as a low budget video release that would cost about $10,000, it grew to a $2.2 million 35mm wide-screen Dolby stereo feature made for about 20 percent of its projected budget. Dean Murphy, the 22-year-old writer-director-co producer, and Scott Andrews, the 25-year-old co-producer-script collaborator-executive producer, were two people with not much more than a dream and largely unexplored talents. Their chosen cast were all newcomers, with the exception of veteran television actor Stewart Fitchney. Yet they were able to attract the production expertise of people like Mel Bryning, first assistant director on Fred Schepisi's *The Devil's Playground* (1976), who later went on to work in America, and Tim Smart, the second unit cinematographer on the original *Mad Max* (George Miller, 1979).

"The assembled crew brought experiences accumulated on the sets of *Mad Max*, *Crocodile Dundee*, *Evil Angels*, *The Russia House*, *The Man from Snowy River* and *Black Robe*, among many others."[3]

At least 65 percent of the investors hailed from Albury Wodonga. Friends and family rallied to the cause with more than 100 of them investing their own savings. Corporate sponsorship also came through with Schweppes, Telecom and Porsche offering money and/or services. To keep on-line costs to a minimum, the actors, the crew, Murphy and Andrews only drew minimal pay during the production, accepting instead a percentage of any profits the film may make on its release. This is a not-unusual strategy in low budget/no budget filmmaking, but is one worthy of note considering the pool of talent behind this particular project.

Most of the film was shot in Albury-Wodonga, but it is not meant to look like a geographically specific border town. It its context is anything, it is that of its genre, the teen film. At times I am reminded of Mark (Christian Slater) in *Pump Up the Volume* (Allan Moyle, 1990), alone in his basement room full of records, tapes, live creatures and erotic artefacts, sending his messages out on the pirate airwaves, talking hard, without actually facing Nora (Samantha Mathis), the girl of his dreams. At other times, something of the theatricality of the playing out of relationships in *Lex and Rory* reminds me of John Duigan's *One Night Stand* (1984), and the

LEX (ANGUS GENEREUX) AND RORY (PAUL ROBERTSON). DEAN MURPHY'S *LEX AND RORY*



romances he configures in the Sydney Opera House amidst its sets and costumes. And of course there is *Ferris Bueller's Day Off* (John Hughes 1986) with its crazy younger sibling, its dream red car, and its tag line double ending where sweet revenge has its day. And so on.

Lex and Rory is just such a fantasy world. Lex (Angus Benfield) appears to live with his best mate Rory (Paul Robertson) in a garage (devoid of a house) full of wonderful adolescent dreams – pinball machines, gaudy posters, basketball rings, *Tom and Jerry* chess sets, amps, speakers, computers, dirty clothes, left-over pizza, spray can art work, a hands-free phone, and a red Porsche with $50 in the glove box. Lex's father, a free-spirited throwback to the 1960s, occasionally phones him offering words of mischievous incitement. Somehow he trusts his school age son to live alone and lead for himself, yet berates him for not taking the Porsche for a spin (despite the tragic loss of his other son, Lex's older brother, in a horrific road accident only a few years earlier. And though still at school, we later learn that Lex has had his licence for two years, which just reinforces the fantasy of wanting to become someone you are not, even if it is just an adult). His father's presence (voice) evaporates just as quickly as it appears, back to an apparently affluent world, free of any concern for the more basic problems of life.

For Lex and hence also his tag-along mate Rory, although living on their own, they never have to think about the day to day problems of survival. Lex's only problem is that he thinks he is a nerd – one of those hard-working, earnest and untroubled students who are meant to spend all day in front of their computers, or with their heads buried in books, neither of which Lex seems to spend that much time doing. But he thinks of himself as a nerd all the same. He spends all his time fantasizing about capturing the heart and love of the ever-so perfect and incredibly popular Dai (Fiona MacGregor). But, unfortunately, Dai already has a hunk of a boyfriend, is loved and admired by her parents and the teachers at school, and is way above Lex's league. Well, at least that is what Lex thinks.

But his beat mate Rory has a plan to help Lex capture Dai's attention, and presumably her heart. However, after a hectic and well-staged sequence of faked bike accidents, complete with tomato sauce blood, madcap chasing through the streets, the rescue of a man from his burning car wreck, and all the other stuff that heroic nerds encounter on a daily basis, their frenetic pursuit of the beloved Dai goes completely unnoticed. So Lex has no choice but to finally summon up the courage to phone her direct. After a few stumbling moments, he discovers he can over-come the nerd's worst fear: he can actually talk to a girl. But instead of truly revealing himself to Dai, he turns around and lies about his identity, claiming to be someone called Jack Teagarden. He is as anonymous as is his mate Rory, who is the nameless author of the love letters Dai's girlfriend Nikki (Wendy Hollis) receives. And so the conversations begin.

What *Lex and Rory* does best is this sort of zany, crazy, absurd, ridiculous screwball comedy. The half-baked jokes, mad antics and pantomime-like dances performed by Lex and Rory energize the film and propel the story. The repetitive efforts of Dai's younger brother Jamie (Ashley Bindon) to avoid the traditional 'birthday bashing' at school, while Dai's mother (Carol Brand) leaps and snarls as she coaches her young son to hit back and fight "like Batman", provide the escapist, trivial details that make the film really entertaining.

If *Lex and Rory* had stayed within these comic parameters, it would probably have been a much better film. Instead, when it decides to take itself a bit too seriously, it becomes embarrassingly difficult to endure. The least convincing scenes are those between Dai and her selfish father whose desires to have Dai follow him in the family business override her own dreams of becoming a fashion designer. These confrontations are painfully long, and anything but subtle, deserving a much more complex understanding and portrayal than the film provides. Lex's metaphysical philosophizing over the phone, especially his denouncing of all parents and teachers who have failed at life, is woefully inadequate. And the film's climax, which has Lex running through the dark streets of suburbia, following the spotlight to his Rapunzel in her brick veneer tower, to rescue her in a true love clinch moments after her near-suicide attempt, contains none of the pathos or humour promised by the lead-up. Though the film seems intent on making him a hero, a knight in shining armour whose simplistic moral platitudes can somehow empower Dai, it fails short of empowering us to go along with, let alone be convinced of, their dream's realization.

Opting for multiple endings, the film more successfully returns to its comic form. After the romantic coming together of Dai and Lex, and Rory and Nikki, the four drive off in that red Porsche, meticulously followed in one long take by a helicopter mounted camera. Fade to black only to return with a throwaway scene where Dai's former boyfriend, Thomas, takes up anonymous phone calling. And then just as the credits start to roll, Dai's younger brother Jamie calls for a rewind and we return to a silent film parody in black and white where Jamie's fantasy of defeating the school bullies finally comes true, complete with jokes in intertitles.

The premise that one call can change your life seems loaded with a significance that the film cannot and probably finally does not want to carry. On the other hand, I've always believed that smart, snappy dialogue can win hearts, and that people can fall passionately in love through long, rambling telephone conversations. Perhaps a few more wisecracks in the mouth of Lex, rather than maudlin immature sentiments, and maybe their love affair would have had the spark it lacks.

Notes

1 *Phantasms*, McPhee Gribble-Penguin Books, Melbourne, 1984, p. 88

2 Penelope Debelle, *The Age*, 28 May 1994

3 Maria Galinovic, *The Border Mail*, 20 May 1993

LEX AND RORY Directed by Dean Murphy. Associate director: Mel Bryning. Producers: Scott Andrews, Dean Murphy. Executive producer: Scott Andrews. Associate producer: Mel Bryning. Scriptwriter: Dean Murphy. Director of photography: Tim Smart. Editor: John Leonard. Composer: Frank Strange. Cast: Angus Benfield (Lex), Paul Robertson (Rory), Fiona MacGregor (Dai), Wendy Hollis (Nikki), Lex & Rory Productions. Australian distributor: Globe. 35mm, 95 mins. Australia, 1994.

SHOTGUN WEDDING

RAYMOND YOUNIS

Battler, "car thief and con artist" Jimmy Becker (Aden Young), just out of gaol, leaves with his pregnant girlfriend Helen (Zoë Carides) in search of a new life on the outskirts of Sydney. The pregnancy itself, one presumes, marks the potential for a new beginning, the wish for a new sense of responsibility, a new rôle for a couple who are young and who have some reason for optimism. They are driven to a run-down house by Helen's rather odd brother, who carries an arsenal of weapons, including a rocket launcher, grenades and a shotgun. The brother realizes that they are not safe and tries to persuade Helen to leave with him. She refuses. He leaves, but the weapons remain.

Just when the couple seem to be settling down, a crooked detective, Frank Taylor (John Walton), arrives abruptly seeking revenge. It seems that Becker has given rather compromising information about members of the police force in exchange for his release. Becker is supposed to be protected, though no protection is evident in this new setting, or in Becker's new life. A number of misunderstandings occur when the media, the townspeople and other policemen arrive. A siege ensues, during which Helen gives birth to a boy. Becker, Helen and their son are trapped in the house. This is the story of the siege, a birth, a marriage, a compromise and a death.

The film is an uneasy synthesis of drama, romance and comedy of errors. As "bizarre drama", in the words of the synopsis that accompanies the film's production notes, it is successful to a degree. There are unusual situations, unusual characters and odd attitudes. These elements, though, are not really dominant and not really bizarre in any consistent way, mainly because a number of situations, characters and attitudes are not unfamiliar enough. (The wedding scene is clearly an exception: Becker marries Helen with a grenade in one hand and a wedding ring in the other. The police commissioner is best man and a decidedly anxious priest conducts the proceedings, as two "friends", each with peroxided hair and loud apparel, look upon the solemn ceremony.) As a love story, it is engaging and both actors (Young and Carides) perform creditably and credibly. It is clear, however, that the relationship is a doomed one. The film is least successful as a comedy of errors. It is simply not funny enough. Indeed, the pursuit of comic moments dissipates the tension that such a film requires if it is to hold the viewer's concentration. There are amusing moments, but these are mostly small moments which involve a wit-

ticism, gestore or vulger comment

The media is portrayed yet again in en unflattering light The viewer is left in no doubt about the motivetions end techniques of e number of reporters end broedcesters It is clerr that the emotive end sensat onelist use of lenguege which leeds to distorted perspectives end misinformation is not shunned here There seems to be little interest in accuracy on the part of such reporters they seem to be more interested in ratings points end career prospects then in the task of clarifying and anelyzing some of the precise details of the injustices end compromises thet ere teking plece under their collective noses

Few accurate reports ectually emerge during the slege so it is not et all sorpnsing that Becker becomes celebrated as e "battler" who is then mythologized end lionized by en inedequately informed end consistently manipulated public Indeed this espect is one of the most interesting in the film given a set of initial condit ons which are then exaggerated distorted wiltully shaped or inaccurately recorded e chain of increasingly absurd or objectionable or erroneous elements follows It is remarkable that some characters in the film retein some semblance of sobriety Part of the joke here ot course is the tact thet Becker sees reports on television which ere putatively about him but which heve little or nothing to do with his character or with his ectual beheviour The information – ectually misinformation – which is presented through forms of the media such es this becomes accepted to such an extent end in such en uncritical way thet the whole question of truth or tect becomes immeterial The projected Imeges end the reported stories eupplent the reality itself to such a degree that the lefter fades from view The reality one might say is eclipsed by the construction which then comes to constitute the whole of the story et least to the listeners end viewers within the film One ot the shrewdest points in the tilm is in tact the one about the extent to which some reporters ectually become incapable of distinguishing between the events end their own reconstructions ot them no matter how tar tetched or exeggerated or wiltul these reconstructions ere

The film is competently done and should attract some favourable attention The pertormences ere quite convincing in general and quite strong in parts from e cast ot expenenced actors includ-ng Max Cullen Bill Hunter and Paol Chubb The technical espects ere edmirable in meny parts end lighting end titlers ere used effectively to highlight states of exclusion or demercetions end boundaries which are somewhet blurred by the corruption and the dishonesty The film however largely lecks one ot the essential ingredients of the "slege genre" it does not sustain the tension thet is necessary to keep the viewer consistently interested in the plight of the couple Indeed the tect that the storyline in essence is revealed in the form ot a prologue does not help matters One cen guess what the next step will be Still it ie e film thet does deserve an audience

SHOTGUN WEDDING Directed by Paul Harmon Producers Dav d Hannay Charlas Hannay Scriptwriter David O'Brien Director of photography Kim Ballarham Production designer Micheel Philips Costoms dasigner Clarrissa Patiersan Sound recordist Rose Linton Editor Wayne Le Clos Composer Allen Zavod Cast Aden Young (Jimmy Becker) Zoë Caridas (Helen Llewellyn) Bill Hunter (Police Commissioner Andrews) John Wellon (Detective Frank Taylor) Marshall Naplar (Detectiva Dave Green) John Clayton (Superintendant Frank Church) Warren Coleman (Ben Quill) Paul Chubb (Geoffray Drinkwatar) Yves Stening (Peter Bingham) Sean Scully (Detective Craig Hskar) A David Hannay Product on in essociation with tha Australian Film Finance Corporation Aostrshan distributor REP 35mm 95 mins Aostralia 1994

POLICE COMMISSIONER ANDREWS (BILL HUNTER) SUPERINTENDENT FRANK CHURCH (JOHN CLAYTON) AND REVEREND ARTHUR HICKEY (MAX CULLEN) PAUL HARMON'S *SHOTGUN WEDDING*.

THE SUM OF US

ALISSA TANSKAYA

With 1994 being the Internetionel Year ot the Family and 1995 the International Year ol Tolerance *The Sum of Us* could not be more topically appropriate This humanitarian work is about the meaning end importance of all types ot families end it encourages end promotes tolerence end understanding ot our differences

To say that this film is about the relationship between e gay son end his (straight) father would be offensively reductionist Mostly *The Sum of Us* is about true love end companionship ell types ot true love without bias to age or gender, whether it be between e husband end wite e father end son between gay men or lesbien women True love end companionship have ot course their poler opposite true loneliness This too aa the tilm so touchingly demonstrates tonctions without blas

The film tollows the lives ot e set ot characters es they search for end sometimes find their true loves in their varied attempts to escape the loneliness Twenty tour-year old Jeff (Russell Crowe) triea to work out a relationship with Greg (John Polson) Jeff's father Harry (Jack Thompson) meets end woos a lonely widow After the death ol her husband, Harry s mother tinds happiness in the arms of a female companion

There could hardly be more unifying aspects of humen existence than love loneliness parents children end ultimately death *The Sum of Us* presents these aspects as the common ground trom which it then explores end rejoices in our differences Amezingly whilst achieving thia with great success the tilm never becomes didactic or heavily moralistic If remains greetly entertaining very funny end very moving It is also pleasantly surprising

In *The Sum of Us* two blokes sit down crack e couple of tinnies talk about e tooty team and then they kiss Earlier, a grendma tosses e footy with her grendson in the beckyard while e lady observes them trom the verenda Later the grendma and the lady lie in bed holding eech other in their sleep Nothing is es it seema The reliable myths and the stock iconography thet make up our perception ot Aussieness are subverted Even the established processes ot representetion ot these myths on tilm are deconstructed as cheeky references are made to *Sunday Too Far Away* (Ken Hannam, 1975) In the tirst ten minutes ot the llim Having given us the tough rugged shearer Foley nineteen yeers ego Jeck Thompson shows us e more evolved end significantly more sensitive Aussie bloke now

But who are the everage Aussie bloke end the average Aussie shelle? And whet ere their average Aussie lives? To answer these questions the film turns all the clichés inside out, destroying the concept ot "averegeness" as it does so The humour evolves out ot the teke-no-prisoners, in your fece approech to this destruction – or better still the re definition ot the average Austrelliens end their daily lives The pub s clientele may still be ae in *Sunday Too Far Away* alt mele but now some ol the

JEFF (RUSSELL CROWE) AND HARRY (JACK THOMPSON) BEGIN BURTON AND KEVIN DOWLING'S *THE SUM OF US*.

boys might be wearing mascara

The humour is crude bold and basic as are most topics of discussion Tongue in cheek the film even acknowledges this when after a discussion on masturbation between Jeff and Harry Jeff turns to camera and says "Sorry, that was a bit bold " Nevertheless beneath this funny ocker veneer lurk the many subtle layers which are serious and disturbing Right in the middle of a toilet-humour moment comes the discussion of a father's long-lived fear of seeing his son one day die of Aids Beneath all of Harry's crude banter on the sexual activities of gay men is a real concern for his son s heart and soul *The Sum of Us* is exemplary in presenting the serious issues in an accessible manner

Unfortunately many films that deal with gay and lesbian issues are often too alienating to those who may most require an access their delicate contents over-stylized in representation *The Sum of Us* refuses to do this Stylistically it is as "ordinary" and straightforward as *Neighbours* "ordinariness" of course being a style in itself The idea behind this seems to be very simple It the film is trying to show its characters to be just ordinary folks and wants the audiences to relate to them as such why represent them and their adventures in an extra-ordinary manner? Hence the ultra-basic and ultra-appropriate production design by Graham "Grace" Walker and the no frills utilitarian cinematography of Geoff Burton (except in the flashbacks) The dialogue is all plain speak Aussie like down at the pub It s funny and clever too peppered with self reference picking up the themes of the language itself and endlessly playing with the variations The main performances are spot on we know these people we met them just the other day or we might meet them tomorrow or they just might be us

The accessibility is increased even further by the device of the direct to camera address successfully utilized to its very limits throughout the film Borrowed from *Alfie* (Lewis Gilbert 1966) another film that deals with morals and sexuality the direct to camera address is the ultimate way of inviting the audience *into* the film into the characters inner feelings thoughts and the issues they are struggling with whilst simultaneously bringing the characters *out of* the film to become a part of the audience Unlike *Alfie* however where only Alfie (Michael Caine) talks to the audience both Harry and Jeff do so here, giving the spectator the opportunity to intimately know different sides of the story

Most of these "accessibility" aspects of the film plus all the intelligence and the humour are in the original David Stevens play and praise should be given where praise is due Unfortunately (and spectatorship theories are always a bit of a shaky ground), the simple fact of it originating in the theatre made it immediately less accessible for Australian audiences at least. One can only hope that by bringing it to the screen Burton and Dowling will find a whole new audience that would never otherwise have had a chance to access such a story

The choice of the lead actors may hopefully be of some help here also – Thompson being a veteran hero of Australian screen and Crowe being the spunky new star They also give the best performances they have done to date The flawless nuances of Crowe's acting reaffirm the unpopular theory that ultimately great acting cannot be taught it is a talent one is born with How long to pause between two phrases or two words so that an extra level of meaning which is beyond words evolves? Just how when and by how much to move a glass or shrug a shoulder to flicker the eyelids or turn the head so that those movements become enriched with precise emotions? Crowe seems to know instinctively how to do all these things not just well but perfectly One suspects that Thompson playing most of the time against Crowe simply could not help but make Harry the special performance of his career (Foley has indeed come a long way) and it is a joy to watch these two actors work together

Loving a film one has just seen is one thing feeling grateful to the filmmakers for making it is quite another Having seen *The Sum of Us* I thank David Stevens for the brilliant and bravely honest stage play and the directors Geoff Burton and Kevin Dowling for bringing it so aptly to the screen It is a little and gentle film and like its main characters all rough and basic around the edges but beautiful and intricate on the inside

THE SUM OF US Directed by Geoff Burton Kevin Dowling Producer Hal McElroy Executive producers Hal McElroy Errol Sullivan Co-executive producers Corky Kessler Donald Scatena Kevin Dowling Line producer Rod Allen Scriptwriter David Stevens Based on his play Director of photography Geoff Burton Production designer Graham "Grace" Walker Editor Frans Vandenberg Music supervisor John Hopkins Composer Dave Faulkner Cast Jack Thompson (Harry) Russell Crowe (Jeff) John Polson (Greg) Deborah Kennedy (Joyce) Rebekah Elmaloglou (Jenny) Joss Moroney (Jeff aged 9) Mitch Matthews (Gran) Julie Herbert (Mary) Hal McElroy Southern Star Production Australian distributor UIP 35mm 100 mins Australia 1994

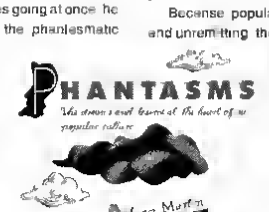
PHANTASMS: THE DREAMS AND DESIRES AT THE HEART OF OUR POPULAR CULTURE

Adrian Martin. McPhee Gribble, Victoria, 1994
212 pp. pb. rrp $16.95

ROSS GIBSON

This is a book formed out of its writer's meditation on those moments when something breaks into your heart: when one of those "seemingly insignificant but uncannily compelling" details littered throughout popular culture commands your attention. In devoting himself to phantasms, Adrian Martin lingers over the strange gestures, phrases or scenes that occur in films, magazines and television shows. What emerges in book form is a series of pulses as Martin issues short, sharp essays concocted in response to popular-culture events which are paradoxically both fleeting and reproducible.

In writing with these little surges of excitement or revulsion, Martin manages to do more than most theorists of the popular. In an intellectual context where "commentating" tends to be a synonym for "evaluating", Martin strives to keep a few critical procedures going at once: he helps the reader to "feel" the phantasmatic pulse, and then he grasps the ethereal thing coolly enough to *analyze* it and know its functions. He avoids the more simplistic procedure of description + judgement. Rather than being above the rubble of pop, Martin attempts to be simultaneously inside and beside it. By his own account, he has "tried to write in a way that mixes reportage and analysis: experiencing these phantasms up close, and then looking for some bigger picture into which to fit them".



This is the first startling thing. *Phantasms* helps you realize very few pop-culture "commentators" care to think about their own placement in the immediate. The dilettante gloss of the fanatic or the disinfectant whiff of the sceptic: these tend to be the standard, automatic options. Martin tries something else, which entails both of the standard options plus a kind of politics of everyday consumption. Precisely because many people wake up with popular culture, then work with it during the day and dream in it through waking and sleeping jags, it is a "place" where political affects and aspirations can be divined. So its study is political, active and constructive rather than simply evaluative.

What is popular culture? In Martin's schema of things, it is something libidinous, something with which to glimpse experience outside "the brutal realities of taste and discernment", something that evokes intense liveliness in a "liminal space" somewhere and sometime "before the almighty, inescapable fall into sociality". This is impossibly romantic, of course, but I think it strikes the true chord with anyone who has ever been enraptured by a song or a gesture. And who could deny that impossible romanticism is one of the staples of popular art? Martin confronts and acknowledges this fact rather than disallowing its validity. In Martin's world of attitude, the trick the pop culture critic must get right is to break into that implausible "liminal" space, feel what it's like in there and then figure out how this world sits with it. Which I think is true to how most of us schmooks use pop as we go about our regular lives. (In this respect, Martin's line runs well alongside Richard Dyer's celebrated quip about movie-musicals: they don't tell you how to get to utopia, but they help you know what that no-place might feel like.)

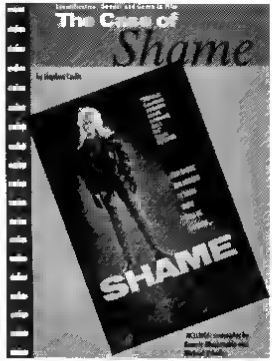
Because popular culture is so ephemeral and unremitting, the writing produced around it can also seem occasional and throwaway. For this reason, most commentators on the popular tend to acknowledge at the outset that they are gooting off, punching out something fleeting about something flighty. But the better trick for the reader and the writer is to recognize when something weighty, permanent and reconsiderable can be said about the ephemeral. I point this out because I fear that there will be some squirty responses to this book, where reviewers will quickly get it in an ill-informed way and decide that these are throwaway thoughts on throwaway objects. Certainly, the prose of *Phantasms* often skanks along like pop culture – with words like "hokey", "vibe" and "pesky" being used as part of the critical toolkit – and Martin never denies that trash is trash precisely because you throw it away. But this does not mean that thinking about trash goes out with the refuse. Nor does it mean that the trash itself is worthless. Think of it as compost. And think of what compost can produce.

Obviously I'm a fan of this book and of Martin's project generally. Let me try now to understand why. One reason is that I find it a healthy thing to vibe along with many of the essays: to go through their calisthenics and to keep up, to realize that I can do the responsive routine *this* way, or to understand that *this* seemingly inconsiderable object over here is something good to pick up. Such follow my moves "exercise" is one way to work with a text, an object or an event. You can get in a good sweat in an essay like "I am the Viewer of *Dunkaway*", where Martin shows how the *Dunkaway* programme actually lays out its own sly and disrespectful rules and then runs hard and smart within its own game plan. To like or dislike *Dunkaway* can then be seen as a discomfiting confrontation with oneself and with one's own tastes and presumptions. And regardless of what you decide after stopping to think, the transforming political event is that you've stopped and thought. For Martin it was *Dunkaway* itself that upbraided him. For me, who has not taken the time with the television in the intervening, it was the essay about the show that confronted me with my automatic judgements.

Here is another thing that makes Martin's work so considerable and reconsiderable. He does superb "patrol work" in popular culture, being out there amongst it much more than most of us are able. I invariably get the feeling his reports are informed rather than opinionated. And I especially value the results of the APBs he puts out on specific objects or actions. In *Phantasms*, for example, there are essays that have arisen out of missions to track, respectively, the systematic appearances of "aggro" telephones, ghosts and the figure of the intruder in pop culture. These are reports about periods of cultural fixation, when the phantasm walks in recognizable shape through a myriad "texts" and then vaporizes (or morphs into some new Thing). The first realization that strikes you in reading these essays is stuff like "yes, the phones are up to something at present", or "characters are coming in through the windows these days". The next moment, you're trying out a few explanations. (And as is the way with popular culture, there are always several explanations, many of them contradictory, and one has to learn how to live with them all.) Which means that you're analyzing yourself, or more precisely, you're analyzing the Brundlefly thing which is popular culture in yourself.

This business of coming to know more about yourself is implicit to most of Martin's work. And all I can do as a reviewer here is testify that it works for me. For example, in the sparkling essay on teen movies, I sense the light bulb go on over my head when Martin explains that teen movies usually pose a burning question: "Who do you want to

be?" With that little glimmer of insight I can go back to one of my own troubling phantasms – the moment in *The Lost Boys* when the vampire gang jumps off the bridge into the fog and calls out "Come with us Michael" – and I feel I can understand at least a little of the power in that moment. Similarly with the articles on the JFK industry and on *Thirty something*, I get a little critical purchase on some of my enthusiasms and annoyances.



The protocols of "good critical writing" tend to preclude the anecdotal testimony, but the profuse self-motivated engagement that one has with popular culture tends to prioritize the private epiphany. Such flickers of subjective brightness must be reported before the pop culture moment can even be shown to have occurred. Herein lies a reason why there has not been an overwhelming amount of incisive intellectual work done on the popular. Structures of feeling which are also patterns of thought have not been well attended in mainstream Anglo-American thought. There's been plenty of superior and/or suspicious intellectual work, but not so much that is pulsing in phase with the momentarily incandescent pop object. Well-attuned commentary on popular culture tends to come from the edges – from people "mired" in fanaticism, from mavericks outside the tasteful institutions, from communities or "scenes" drifting askance from the main currents of power. Martin comes from all these "places". Most objects he scrutinizes have come from somewhere else and are therefore "offset" by the time he gets to them. They are still functioning but they don't look natural. Most vitally, they look *suspicious* and *fascinating*.

Such words, in tandem, also seem right for praising this book.

1 Editor's note: Adrian Martin is a frequent contributor to *Cinema Papers*.

THE CASE OF 'SHAME': IDENTIFICATION, GENDER AND GENRE IN FILM

Stephen Crofts. Australian Film Institute. 1993. 192 pp. pb. rrp $24.95

STUART CUNNINGHAM

The low budget Australian feature film *Shame* (directed by Steve Jodrell for Barron Films and UAA Films, 1988) is the subject of this study, the second monograph in the AFI's Moving Image series of publications. *Shame* portrays the effects on a country town in Western Australia of a male youth culture of gang rape, and the lengths to which an ensemble of older and younger women and girls must go to overcome it.

Shame draws on the genre expectations embodied in the American Western, but twists them decisively away from its masculine culture of violence. A lone bikender is stalled, waiting for spare parts because of an accident in Ginborak. The fact that the rider is a woman, Asta Cadell (Deborra-Lee Furness), is surprise enough, but several scenes into the film it is revealed that she is a barnstorer. She is drawn into mobilizing the townswomen to fight the shame and immobility caused by a reign of terror created by youths who gang rape under the cover of the police and their elders' tacit acceptance. The only feasible way the film suggests to break this vicious cycle is through women asserting their legal rights as citizens, and their personal rights to fight back in self defence. The scale of the violence grows in intensity, from Asta slapping the overbearing son of the rich and powerful local meatworks owner, Mrs Rudolph, to a full scale pitched battle with consequences that are tragic but empowering for the townswomen.

The story of *Shame* works a familiar intersection of the Western sub-genre of the loner righting the wrongs in a small town (for example, films like *Shane*, *High Plains Drifter* and *Pale Rider*) and of classic youth subculture films like *Rebel Without a Cause* and *The Wild One*. Regarding the first, *Shame* portrays an ensemble of women uniting to defeat socially structured and -sanctioned violence, rather than a lone hero majestically cleansing the social order and reinstating the status quo. Compared to the youth subculture film, *Shame* focuses on the social roots of a young woman's tragic rite of passage, rather than the existentialist dilemmas of young men.

It is appropriate that such a powerful Australian film should receive the detailed treatment it does here in the hands of Stephen Crofts. And the AFI is to be congratulated on initiating such a series which provides a platform for monograph length publications on Australian film studies. This area of publication has languished somewhat due to contraction in journal outlets and the contraction in academic film studies in Australia.

Crofts shows how a thorough engagement with the various protocols of film studies can enliven and enrich our appreciation of the achievement of *Shame*. The publication also includes the script of the film, with annotations which allow a consideration of the difference between the shooting script and the release script. This will hopefully encourage film production and especially screenwriting courses to use the book as well as academic film studies courses. It is thoroughly recommended as a lively and especially thorough text for a variety of classroom uses.

LONG SHOTS TO FAVOURITES: AUSTRALIAN CINEMA SUCCESSES IN THE 90S

Mary Anne Reid. Australian Film Commission, Sydney. 1993. 111 pp. pb. rrp $14.95

RAFFAELE CAPUTO

Fade into the beginning of the 1990s and Australian film has suddenly undergone something of an image change. Essentially it has made, or appears to be making, a leap from box-office poison to box-office and critical credibility. The culprits responsible: *Proof*, *Romper Stomper* and *Strictly Ballroom*. (If it were not for the timing of this publication, *The Piano* would likely be behind bars as well.)

Long Shots to Favourites is a report commissioned by the Australian Film Commission on what constitutes a "success" on the current Australian film scene. The three films are held up as case studies in respect of their considerable contributions to the image change.

The author, Mary Anne Reid, provides a detailed, though not definitive, study of all the apparent factors which went into the making and marketing of the three films. The scenario is similar on all three counts: the films all begin as underdogs which have battled their way to becoming major "success" stories (at least within their home market). Supporting the "underdog" scenario are interviews with the major players – filmmakers, funding bodies, distributors, sales agents and publicists – who describe how they worked out the "campaign" at each successive stage of the project. Most of the information is a tally of facts and figures, and graphs of box-office receipts and the number of weeks in release. The publication is also dotted throughout with excerpts from reviews, which then include a listing of pro, mixed and con reviews in both local and overseas publications, as well as a listing of awards received.

Problematic in this report is the issue of "success". As Reid indicates in the introduction, commercial returns is not the only criterion for measuring success. "The two obvious criteria are commercial and critical performance but within these two categories films work on many different levels." What appears to be a central concern is the "flow-on benefits" to the parties involved, and to the industry as a whole, no matter if the film is a small, modest or huge money spinner. But Reid seems to just toss this idea in without giving it the kind of development it deserves. All three films did do well at the box-office, and the report is littered with financial information to back it up, wherein the only conclusion the reader can reach is that the bottom line is indeed the ring of the box-office register.

Equally problematic are the conclusions reached by the report. Reid points to several

elements in common which tend to have contributed to the "success" of all three films. In summary these are first-time directors, long development phases, low budgets, contemporary stories, a hard sell in getting the films produced, distributed and marketed, but warm of the disappointments in overseas markets as opposed to the domestic market. This however, tends to come across as a formula for success. It is a very unrealistic prescription especially given the concluding paragraph:

> Whether or not suburban comedy/dramas will continue to dominate Australian films in the 1990s is less important than the precedent they have set. Filmmakers can put together new projects with confidence that the parameters for what makes a good Australian yarn are wider than ever.

By reducing the study to only the apparent successes, certainly gives a sense of precedence, but no real indication of wider parameters. A common element the report seems to miss in its concluding remarks is the rôle of Cannes as well as the rôle of the Australian media at Cannes. All three films, in one form or another, premiered at Cannes, and reports through the media on how they were received in Cannes do indeed impact on their eventual reception back home.

Perhaps a much more interesting exercise would have been in weighing up these success stories with the "failures", so to speak. *Proof*, *Romper Stomper* and *Strictly Ballroom* were not the only Australian films slogging it away in the marketplace, or the only films made by first-time directors, or the only films with contemporary stories and settings, or low budgets, or long development periods, or without representation overseas.

From this angle, the report is useful in so far as it directly relates to the three films in question, but, in relation to the film industry in general, what the report seems to reveal is that *Proof*, *Romper Stomper* and *Strictly Ballroom* made the most noise, and issues regarding the type of cinema Australia is producing really seem to come to naught.

WAR CAMERAMAN: THE STORY OF DAMIEN PARER

Neil McDonald. Lothian Books, Melbourne, 1994. 256 pp., pb., rrp $34.95

DEANE WILLIAMS

Neil McDonald extends the focus of his biography of Damien Parer to consider the importance that this kind of study may have for Australian film culture when he writes in *War Cameraman: The Story of Damien Parer*:

> Thus although Parer, Hurley, Williams and the rest may have appeared to be working for the newsreels, they were also pioneers of a tradition of government film making that was to lead to the formation of the Commonwealth Film Unit, now Film Australia. [p.49]

War Cameraman: The Story of Damien Parer displays the kind of obsessive research that makes for great historical writing. It would seem that the book would be of interest to students of Australian film culture, World War II scholars and journalists, to which Parer has become somewhat of a mythological figure. Through close attention to dope sheets, returned footage and extensive interviews with protagonists of the era such as Ken G. Hall, Max Dupain and Ron Maslyn Williams, and those that worked alongside Parer, including George Silk, Chester Wilmot and Osmar White, McDonald provides an insight into more than the work of Damien Parer.

The book displays an affection for "Damien" that seems to be more about character traits than ability, even though it is Parer's learned sense of quickly composing shots and editing in the camera that McDonald marks as his major attributes. The book also conveys Parer's ability to quickly acquaint himself with and read the various situations that he found himself in. These are two of Parer's greatest traits that remain from this commingling of yarns and documents. This is not to say that Parer's ability is diminished by McDonald in that the author articulates the drama of Parer's life with the same vigour apparent in the famous *Kokoda Front Line* and *Assault on Salamaua* footage. This vigour shows McDonald to be an admirer of Parer's as well as a biographer.

The quirkiness of *War Cameraman* seems to emanate from its positioning of the reader and expectations that he or she may have about the authorized Damien Parer biography. It is not an academic text like Stuart Cunningham's book on Chauvel *Featuring Australia*, nor is it a ripping yarn in the manner of say, Cecil Holmes' autobiographical work *One Man's Way*. McDonald's book sits somewhere between these two in a place that may be called cultural studies, and herein lies its interest.

Through the stricter attention paid to Parer's life, the book provides glimpses of Australian film culture in the 1930s and '40s that have been rarely explored elsewhere. The earlier chapters provide some fascinating sketches of the infant Melbourne film culture where Parer and close friend John Heyer attended screenings of Soviet films put on by the late Ken Coldicutt for the Friends of the Soviet Union, as well as Parer and Heyer's exploration of the world of burgeoning film publications through magazines such as *Close Up* and *Cinema Quarterly*. These early chapters also point to the influence that John Grierson may have had on Parer and Heyer through their reading.

These early chapters on Parer's formative years also include the influence and encouragement of the Chauvels with whom Parer worked as assistant director on *Heritage* at Effee Studios in Melbourne before moving to Sydney to work on *Uncivilised*. Parer's Catholicism and, in particular, his membership of the Campions in Sydney reveals a religious and Right wing political dimension with resonances that are beyond the scope of McDonald's intentions. McDonald's pointing out of the slippage between the fields of documentary and narrative, Melbourne and Sydney, and private and government filmmaking bodies displays the complexity of a time that is often expressed in a simplistic manner.

The bulk of *War Cameramen* makes great reading for those interested in the machinations of military campaigns in Tobruk, Greece and New Guinea, and Parer's nationalistic fervour as it emanates from the Anzac tradition seems to have its residue in McDonald's apparent enthusiasm for this material. For those readers interested in the film culture of the period, the story that sits amongst the details of attacks and landings is the story of the Department of Information Film Unit in which Parer seems to provide an interesting case study.

War Cameramen is the story of a cameraman working under the enormous weight of wartime restrictions, as well as the ideological limitations to which all employees of the DOI were subject. Parer's position is complex in that his firm belief in the nationalistic impulse behind the work that he and Ken Hall (as producer) were performing did not preclude him from the restraints institutions brought upon their workers. McDonald's exploration of the machinations of the DOI during the war years brings out the sense of Parer's awareness of his obligations to the Department and his uncanny ability to work under extreme conditions to produce footage that could be employed in the war effort.

War Cameraman also brings to the fore names that have remained subdued beside the light shone on the likes of Parer and Hall. Maslyn Williams' strength and faith in Parer's work reveals a remarkable friendship and Williams' work, in particular the brilliant *Mike and Stefane* (1952), cries out for major research. Parer's work along side ABC radio correspondent Chester Wilmot and New Zealand photographer George Silk also plays a major part in McDonald's story, adding to it the sense of camaraderie amongst wartime correspondents, regardless of medium, that spilt out into the way McDonald was received by present-day journalists upon the release of *War Cameramen*.

It is through the works of people such as Parer and Hall, Hurley and Williams, that it is possible to see the emergence of a documentary aesthetic that fed off the impetus of the theories of Grierson and the British documentary film movement to influence Australian film culture right up until the present. Parer and Hall's narrativization of recorded events, a tabloid documentary, recalls the influence the

Hearst press is said to have had on Grierson. McDonald's biography of Parer recalls these influences in motion.

McDonald provides a very readable commingling of documentary research, wartime facts, oral history, character sketches and biography that, although clumsy at times, provides resonances that articulate much more than seems intended. The glimpses of Australian film culture that appear through the strictures of a biography such as this makes *War Cameraman* much more than just the story of Damien Parer.

BOOKS RECEIVED

DEPARDIEU: A BIOGRAPHY

Paul Chutkow. HarperCollins, London 1994 351 pp hb rrp $39.95

Generally fascinating account of Depardieu's life and career. The author may, for some tastes, be a little too prominent in places, but he has written a 'star' biography of rather more than usual skill and taste. There are plenty of entertaining anecdotes and Depardieu does come across as the suitably complex and passionate character one assumes him to be.

Depardieu's career is not only notable for the extraordinary quality of his work (after the dying scenes in *Cyrano de Bergerac* and the monologues from *Tous les Matins du Monde* would anyone argue there is a finer actor alive?), but also for the people he has worked with. Depardieu is no star whose talents have dwarfed the films he has played in or the directors he has worked with (contrary to many other stars). The roll-call of collaborators is dazzling: Duras, Blier, Sautet, Goretta, Bertolucci, Schroeder, Ferran, Gainsbourg, Téchiné, Girod, Millar, Handke, Comencini, Jessua, Pialat, Resnais, Berri, Corneau, Truffaut, Vabar, Wajda, Balmix, Rappeneau, Weir, Godard ... et al. It nothing else, Depardieu knows how to pick (Ridley Scott's *1492* being an odd exception).

But there is much more in this book. Depardieu's passionate approach to life – in Chutkow's view, part profound, part childlike – to friendships, to food and wine, to being French. Depardieu is a supremely complex mix of enormous physical presence and great delicacy of voice. He has made cinema feel alive. (SM)

JOSEPH LOSEY: A REVENGE ON LIFE

David Caute. Faber and Faber London 1994 591pp hb rrp $45

To be reviewed next issue, this a remarkable account of Losey's life and work. Rarely has a writer of such distinction attempted a biography of a director of such stature. The French will probably be enraged by it (despite the help from Michel Ciment and Pierre Rissient) but for those who accept that "*Accident* is Losey's best film" (p. 162), this is a must. (SM)

CONTEMPORARY AUSTRALIAN TELEVISION

Stuart Cunningham and Toby Miller. UNSW Press Sydney 1994 184 pp pb rrp $24.95

To be reviewed next issue.

AOTEAROA AND THE SENTIMENTAL SHRINE: MAKING FILMS IN AUSTRALIA & NEW ZEALAND IN THE SILENT PERIOD

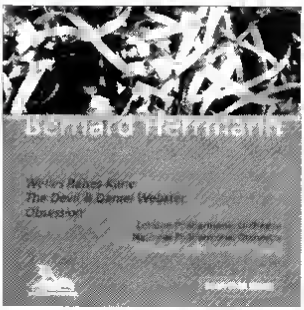
Edited by Jonathan Dennis. La Giornate del Cinema Muto Pordenone Italy 1993 44 pp pb rrp $15.

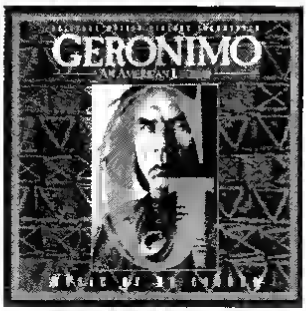
JACK'S LIFE: A BIOGRAPHY OF JACK NICHOLSON

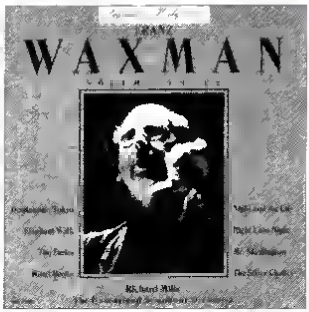
Patrick McGilligan. Hutchinson London 1994 478pp hb rrp

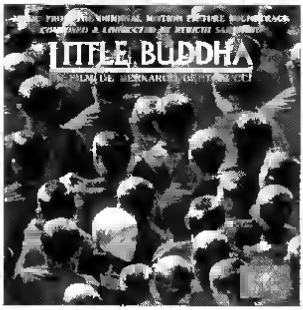
SOUNDTRACKS

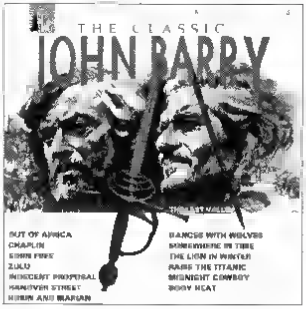
IVAN HUTCHINSON

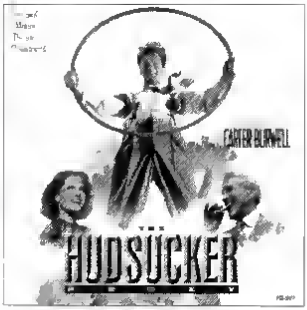












A lack of new movie scores of great interest this issue is counter balanced to some extent by the release of compilations featuring the work of such composers as Bernard Herrmann, John Barry, John Williams, Aaron Copland and Franz Waxman.

There is really excellent music in these volumes. Even if some of the films are forgotten, much of the music stands on its own, enjoyable as concert music or music by which to create your own images.

WELLES RAISES KANE, OBSESSION ETC. (UNICORN-KANCHANA UKCD1065)

This generous CD (76 minutes 16 seconds) is a re issue of two separate LPs released in the 1970s on the London label. The music is comprised of two suites Bernard Herrmann arranged for the concert hall, taken in part from music he wrote for the memorable *Citizen Kane* and the less-well-known but equally-memorable (if you've ever seen it) *The Devil and Daniel Webster* (also known as *All That Money Can Buy*).

These themes have been considerably re-arranged but make marvellously vigorous and eloquent listening. *The Devil and Daniel Webster*, directed by William Dieterle and released by RKO in the early 1940s, is a very American variant on *Faust* with Walter Huston giving a mischievous and gleefully evil performance as Mr Scratch, the Devil's emissary.

Herrmann's music features a memorable "Sleigh Ride" (Track 6) and a splendid "Finale" (Track 12), and sounds better here than it ever did in theatres.

For *Obsession*, Brian De Palma's kidnapping thriller which was also Herrmann's penultimate score, Herrmann has provided another chilling, atmospheric work. Based on simple juxtapositions of chords, and often a contrast between *forte* organ brass/tympani outbursts and *piano* wordless chorus replies, this shows a master musician at work (Track 11 shows his supreme skill in a variety of moods.) Herrmann's death came suddenly and all too soon. Recording is first class.

MUSIC FOR STAGE AND SCREEN (SONY SK64147)

Another excellent recording featuring the music of Aaron Copland for film (the 1949 *The Red Pony*) and theatre (*Quiet City* in 1939), and John Williams (*Born on the Fourth of July* and *The Reivers*).

Copland wrote rarely for films, but, when he did, his individual harmonies and spare chording are immediately discernible. Lewis Milestone's version of Steinbeck's *The Red Pony* gained immensely from Copland's flavoursome, very American score.

The rousing "Morning On The Ranch" (Track 1), and the tender and dramatic "Grandfather Tale" (Track 6) are the ones to sample here. *Quiet City* has had a number of recordings and is well-known to concertgoers. The music was written for a play by Irwin Shaw and, since the principal character is a trumpet player, that is the instrument featured as a soloist against a string background.

Featured trumpet player Tim Morrison also gets the spotlight on the suite from *Born on the Fourth of July*, which has one of those lush, plangent melodies Williams turns out with ease and effectiveness.

The real delight on this disc is the music from the 1969 Steve McQueen/Mark Rydell film (*The Reivers*), based on William Faulkner's comic coming-of-age novel. This is not only spirited music (18 minutes 42 seconds of it), but has the advantage of being narrated by Burgess

Meredith perfect as the old men looking back nostalgically at his youth

CLASSIC JOHN BARRY (SILVA SCREEN D24832)

The City of Prague Philharmonic gets through a lot of Barry s music (nearly 80 minutes in fact) There are suites from *The Last Valley* *Raise The Titanic* *Robin and Marian* and *The Lion In Winter* and many shorter tracks

Effective enough in theatres there is nevertheless a sameness in tempo and style which tends to make too much of Barry s bit aporitic Admirers of Barry s lush style of course may not agree and for them this disc (at a reduced price of $21 95) is a real bargain

FRANZ WAXMAN VOL. III

(VARESE SARABANDE VSD5468)

The Queensland Symphony under Richard Mills (a fine composer in his own right) has released a well-engineered and-played recording of some of Waxman s lesser known scores including music from *Elephant Walk*, *The Furies* *Hotel Berlin* and Paul Newman s first film *The Silver Chalice* (how his screen career managed to survive that film says a lot for Newman s screen appeal)

There is plenty of variety in style but not much really memorable by way of thematic material Like all the top Hollywood composers of Waxman s period craftsmanship is of a high order What is really lacking here was a film to inspire him to his best efforts By the way the 12 minute 20 second suite from *The Silver Chalice* proves listenable and is something worth saving from that fiasco

LITTLE BUDDHA (VIRGIN 7243 8 39478 22)

Ryuichi Sakamoto s score for Bertolucci s film covers all bases everything from Indian ragas to big lush symphonic tracks Chorus and solo voices blend into this exotic soundscape Try "Nepalese Caravan" (Track 5) for starters – atmospheric to the nth-degree!

ON DEADLY GROUND

(VARESE SARABANDE VSD 5465)

Big noisy empty – a good match from composer Basil Poledouris for Seagal's awful movie Hard to imagine why anybody would want a reminder of *On Deadly Ground* in any shape or form around the house. This is only for those who collect every soundtrack disc ever issued

THE HUDSUCKER PROXY

(VARESE SARABANDE VSD 5477)

It s been years since anyone has used Khachaturian s "Sabre Dance" on a film soundtrack (Wilder s *One Two Three* as a matter of fact) and the last place one expected it to turn up was on the soundtrack of the new Joel Coen film

As a matter of fact there s as much Khachaturian as there is Carter Burwell who apart from some music of his own is credited as arranger of various well-known themes of Khachaturian How it all works in this new film remains to be seen but one of the problems for anyone outside the U S is the association of the film s big romantic theme with a once popular British television series *The Onedin Line* it s hard not to think of ships rather than satire when the music gets under way

FOUR WEDDINGS AND A FUNERAL

(LONDON 828 5D9 2)

The soundtrack of this hit comedy or at least the soundtrack as released on CD consists mostly of disparate tunes some of which are definitely not heard in the cinema.

Of the eleven tracks three are by Elton John one by Sting one by Gloria Gaynor and a few by names (Wet Wet Wet Hot Swing Out Sister) which could equally well be the names of tunes as performers. There are two good things here First try Track 2 ("But Not For Me") on your friends and see how many come up with the name of the singer without being told

Second a canny decision has been made by the record producer to include actor John Hannah s reading of an Auden poem as performed in the film It s an unexpectedly moving sequence in this breezy comedy and many who were affected by it in the cinema will be delighted to have it on disc

reality. I didn't recognize my country as I used to like it and I didn't like it any more. I needed a break.

So, I went to China. Then I had the Saharan experience and then this, *Little Buddha*, which is a bit of a synthesis of certain things I have learnt in my Oriental experience.

What has been happening over the past year or two for me has been like understanding that "My God, it wasn't the hysteria of an artist." My family had said "Why are you leaving? Why don't you stay? Why don't you make movies in Italy?" "No, no, no. It's too corrupt." "What do you mean too corrupt?" Yet what has happened in the past two years has proved I was right. Tangentopoli[1] is the proof that my feeling wasn't completely wrong. Now that is sort of finished and there is this kind of desire to rethink our society. That's why I felt that maybe now I'll be able to shoot in this country.

The epic strain of *Last Emperor*, *The Sheltering Sky* and *Little Buddha* followed *Tragedy of a Ridiculous Man*. Did this come out of a desire to scrap everything and go back to the roots of Italian cinema with *Cabiria*?

No. [Long pause.] Maybe there was more, I don't know, in *The Last Emperor*, which is a film that's all Chinese. But I find that it is also a very Italian film. There is a lot of melodrama, like in an opera, with the tenor, the soprano and the baritone. The film is very accurate on China, as accurate as we could make it.

For each film it was different. For the last film, if you want to know what the models were in my imagination, the part in ancient India, the part of Siddhartha, I thought of the cinema of Michael Powell. He did *The Thief of Bagdad* [1940] and beautiful films like *A Matter of Life and Death* [*Stairway to Heaven*, 1946], *Black Narcissus* [1947], which is a kind of epic, and *Red Shoes* [1948]. He was an amazing, great inventor of fantastic films of fantasy.

So, Michael Powell together with Indian stereotyped painting, a relative feeling of Indian kitsch which I think is really important to respect in some way because part of India is also this kitsch, like part of China is the *chinoiserie*. They are real things, they are not just for foreigners. Then Walt Disney in some ways and Prince Charming. At the beginning, Siddhartha is a bit like Prince Charming.

For the modern part, I was thinking in some ways of Antonioni. The house in Seattle starts like the house in an Antonioni film, where you see three solitudes getting together, the mother and the father and the child. They are together in this kind of existential emptiness. When the Lama enters the house, he says "Very empty, very beautiful." So it gives another feeling, another appreciation to emptiness. Buddhist emptiness has a different meaning from that of existentialism.

For the part in Bhutan, in the monastery, I thought a lot about *Francesco – giullare di Dio* [*Flowers of St Francis*, Roberto Rossellini, 1950].

What was it like to be starting one's career, doing one's schooling, when people like Roberto Rossellini and Luchino Visconti were working?

Yes, they were working then, but there are many people of my generation, my age, who started in that period.

I don't know, but maybe I was lucky – because of my father, who was friends with [Alberto] Moravia and [Pier Paolo] Pasolini – to know these people. I did my first movie when I was 21, interrupting my university studies. I was having dinner almost every night with Pasolini, Moravia and his wife Elsa Morante, and I used to think that these dinners were my university. I was learning everything at these dinners.

My first experience on the set with *Accattone* [1961] was of course where it materialized. I could see my fantasies about cinema put into practice, because I was watching somebody like Pasolini make his first movie. Not being a cinephile like I was – I was a cinephile, Pasolini wasn't, he was a writer – he was interested in literature and all that. He had the great courage to do his first movie and also the first of a series of beautiful, great films. It was like seeing somebody inventing cinema, not writing in cinema terms like somebody like me who knew cinema would have done. Since Pasolini didn't really know cinema, he was inventing and so he started talking about "You know, I want to do these frontal shots of everybody, you know like they are the frontispiece of saints in a 14th Century altar-piece in primitive Tuscan sculpture", etc. And that was his decision and it was great because when he was doing a close-up it was like seeing how a close-up was done for the first time. And when he was moving the camera, it was like he had invented the dolly. That was great.

Is the taste for transgression dead in you?

No, because I see the reactions of some critics who claim that *Little Buddha* is too simple, too elementary. I can say that even doing this film for children in some way transgressed what was the expectation. I love the surprise. I think that *Little Buddha* in its way is transgressive of the convention of my films. I think one remains transgressive forever. When you are you are. You can have peaks in some movie.

Last Tango in Paris is considered my most transgressive film, but I think *Little Buddha* is more transgressive. That's because it really cuts through a veil of ignorance and shows you something you don't know. You can say it's transgressive of the convention of movie subjects. Some would say, "Oh no, this is a Hollywood movie." Maybe it has some qualities of Hollywood movies, the spectacle, but in Hollywood they have never done a film with this kind of meaning.

Getting back to *Last Tango*, when it came out here about five years ago, everybody was saying, "Oh yes, I liked it just as much as the first time." And they were lying, they'd never seen it. Were you amused by that?

I was secretly quite very satisfied by the fact that a movie which had been in gaol from 1973 till '88 was a big hit again and was still a movie with a great impact. When you see a movie from the past, it's hard for it stand up so well.

1 "Kickback city." It is the epithet coined by the Italian press, originally referring to Milano, but now used to designate the anti corruption regime of arrests and trials that have toppled political parties and turned Italian government and industry upside down.

FILMOGRAPHY

1962 *La Commare Seca* (*The Grim Reaper*), **1964** *Prima della Rivoluzione* (*Before the Revolution*), **1966** *La Via del Petrolio*, *Il Canale*, **1967** *Ballata de un Milhardo*, **1967** *Il fico infruttuoso*, episode of *Amore e rabbia* (*Vangelo '70*, *Love and Anger*), **1968** *Partner*, **1969** *La Strategia del Ragno* (*The Spider's Stratagem*), **1970** *Il Conformista* (*The Conformist*), **1971** *La salute è malato o i poveri muoiono prima*, *L'inchiesa*, **1972** *Ultimo Tango a Parigi* (*Last Tango In Paris*), **1976** *1900* (*Novecento atto I* and *Novecento atto II*), **1979** *La Luna*, **1981** *La Tragedia di un Uomo Ridicolo* (*The Tragedy of a Ridiculous Man*), **1987** *The Last Emperor*; **1989** *The Sheltering Sky*, **1993** *Little Buddha*

Yes. It is not something the NSWFTO would do itself. We did it at Film Victoria, but then it was able to be cut loose and managed by the private sector – happily, David Parker and Nadia Tass.

I think it is fair to say that there is a strategic gap in NSW of a multi-stage complex which can accommodate very large feature films from Hollywood and UK/Europe.

I've gone on record a number of times as saying that the lack of such a complex is costing us production. In the area of offshore production, that is certainly true. Had Sydney had an equivalent to the Gold Coast Studios four years ago, it would have been much harder for the Gold Coast facility to have achieved what it has.

However, we should put that into perspective. First, we do have 38 studios in Sydney, with 56 stages between them. So it is not as if we are without. Second, the only better facility exists on the Gold Coast. Victoria has no better facility, nor has South Australia, Western Australia or Brisbane. Third, Sydney has been the centre of the industry for as long as it has existed. That has meant we have become very good at improvising.

There are a number of proposals on the drawing board now. Then there's the Hoyts three-stage complex, the old Channel 10 out at North Ryde. There's a range of them, including Max's, Mentmore, and French's Forest.

NSWFTO INVESTMENTS

In 1993, we invested in the development of *The Piano*, and the year before that *Strictly Ballroom*. Both are wonderful successes, but they increase the pressure. You want to do the same the next year as well.

Of course, we have been involved in a lot of other films that haven't done anything and that is in the nature of government financing and government support for the film industry. It's high risk, particularly for the development end. But if government agencies aren't prepared to take the risk, then who is?

More recently, we have been in John Duigan's *Sirens*, which is a UK co-production. Then there is *Roly Poly Man*, a low-budget feature film, to which we were able to provide $100,000. The rest of the finance came from the FFC. Had we not been in it, the FFC couldn't have funded it and it probably wouldn't have happened. That's an example of the very real value of strategic investments.

There is *The Adventures of Priscilla, Queen of the Desert*, which is Stephan Elliott's second film. We provided development finance for his first, *Frauds*, but this time around we were able to provide a small, but valuable, production investment as well as development finance.

Singapore Sling is a pilot tele-feature with Barron Films, which hopefully will result in a series. *Crime Broker* has come and gone. *Billion Dollar Crop* is a Barbara Chobocky documentary, and *Eternity* a documentary on Mr Eternity. He is very much a Sydney character, a guy who used to go around and write "eternity" in copperplate on all the pavements. He is the grandaddy of all graffiti artists. It has been shot by Dion Beebe, produced by Susan McKinnon and directed by Lawrence Johnston.

We support about a hundred projects a year, across all areas. We are supporting *The Gap*, which is Christina Andreef and Helen Bowden's newest short. They did *Excursion to the Bridge of Friendship*, which was invited to Cannes. We provided finance for them along with the AFC, they are a very talented team.

We have provided development finance for one of Jan Chapman's next projects. Tristram Miall has a couple of projects with us. The same with John Maynard.

Then there's the Ben Lewin film, *Lucky Break*. That was fully developed with us, but was made in Melbourne.

On the other hand, Film Vic provided quite a lot of finance for *Muriel's Wedding*, even though it happened in Sydney. We provided a very small amount of financial assistance.

We've also provided some finance for Millenium Pictures and its next lot of children's things. They did *Miraculous Mellops*, which went to air in 1992. Also, there is *Cenotaph*, a Chris Tuckfield documentary on World War I. We do quite a lot in documentary, in fact.

Although you call it investment, it's also a hit more. It's like a service as well.

We provide whatever creative and personal support we can. It's an informal programme, where all our bits come together. We do a lot of marriage broking, where we put people together, such as a writer who is in search of a director or producer.

Organizations like this have a very real value in that they can overview the industry. The industry is made up of many small players who don't get to see that. It's one of the non-cash very important rôles these places can fulfil. At the same time, you have to be careful about being proscriptive about creative partnerships. In the case of *Muriel's Wedding*, we made available a visiting producer's office. I don't want to put words into [joint producer] Lynda House's mouth, but she found it useful to come and sit in here for a couple of weeks with a desk and photocopier, a fax, a computer and a phone. It didn't cost us much money, but it was very useful for her.

Of course, we loved it because we had a teal operating filmmaker in here for a few weeks and that reinforces how we see ourselves. She could roll with the punches and put up with the Hallelujah chorus being sung up and down the corridors, and all the rest of it that goes on here. It is pretty wild here from time to time. We are a small group of people, but quite idiosyncratic. The hours are quite irregular and we have the odd glass of wine.

THE FUTURE

How do you see the future of the film industry in NSW?

Very bright over the next four years, for a range of reasons.

The federal government is stable. It is supporting the industry and will maintain that support. State governments are also maintaining, if not increasing, their level of support to the industry.

At the same time, that would be nothing if it weren't for the filmmakers. The whole *raison d'être* for all of this is the filmmakers. If we don't have them, then we don't have anything.

I think that we have spent a long time as an industry on our knees, as supplicants to the community saying, "Please understand our films and please go to see them" and to governments saying, "Please, sir, can we please have some money because we deserve it." I don't think we need to be on our knees any more.

The industry has demonstrated, particularly over the past few years, that it warrants respect and collective pride. It delivers far more than it costs on a cultural level, as well as on an economic level. It more than pays its way.

We have continuity and stability of funding, and we have fabulous talent. We have a really strong base of young filmmakers. They seem to me to have an extraordinary blend of creative integrity and ability, and commercial acumen.

Beyond the next four years, I cannot be sure of the stability of the environment in which these filmmakers are going to be operating. I am confident they'll go beyond that, but I think the next four years are really promising. ■

For all sorts of reasons, the film became impossible to make there were so many obstacles put up against making it. Nonetheless, there was a fascination with this idea of tjuringas and their relationship to land, and the question of whites in association with these sacred objects. Then lo and behold Chatwin writes this book and, of course, Chatwin had read Strehlow's book, *Songs of Central Australia*[4], which was really his inspiration. So, there are links between Chatwin, ourselves and Strehlow in a sense.

At the same time, however, Sharon and I also decided to make a protest film about the Bicentennial, objecting to the invasionary attitude of the colonists. The film is centred on Radio Redfern, which is an inner-city, black radio station. The film is called *88.9*, which is the frequency of Radio Redfern. The Aboriginal community normally had two hours a day of airtime in which they could programme Aboriginal songs and shows. But for the month of January in 1988, they were going to operate Radio Skid Row twenty-four hours a day for the whole month. And through the radio station they were going to co-ordinate the long march of Aborigines coming from all around Australia to stage their march through the city of Sydney. The radio station was going to be the nucleus of it all, and we thought it would be a fantastic opportunity to film this month of protest from an Aboriginal perspective.

After a lot of negotiations with the people who run Radio Redfern, and their acceptance of us as white filmmakers, we got funding from Film Australia and staked out the place for a month, all hours of the night and day, and made an observation film.

In relation to my experience of Aboriginal contact in setting up *The Songlines*, what was interesting is that I learnt more from that month than years of shooting documentaries with Aborigines in out-stations or remote communities. Here was a chance to really relate one-to-one in a very close urban environment, and with blacks from desert-like towns who had arrived by bus and crowded into this little tenement in Redfern.

It was a fascinating experience and really important just to be able to gain acceptance, not by convincing them that you were not being exploitative, but by way of explaining what your intention is, by working with them to encourage their viewpoint, and from trying to get a world view from a tribal Aborigine whose first taste of the city is at the age of 60. That made me much more confident in making *The Songlines*.

Because they were willing to trust you?

Yes. It's about gaining trust and about being fair. When you have been shooting there for a few weeks, and at 2.00 in the morning some old guy with a big beard throws his arm around you and calls you "brother", you've established a rapport which is highly desirable.

The Songlines has to be like that as well. It mustn't be a film of white supremists coming in and looking at people as exotic subjects.

But I must emphasize that neither is it an Aboriginal film. It is clearly a white film about a white man who goes on a journey of his soul – a physical journey as well – and is changed as a result of the journey, and what most changes him is his contact with black culture. I am not belittling the Aboriginal component of the film, but it still has to be perceived as a white man's film, except that it is influenced beyond belief by black culture. Of course, the question of Aboriginal representation is a critical one and I will be looking for lots of guidance on this from Aboriginal filmmakers.

A good deal of cinematographers speak of working instinctively or by intuition and, when they do so, it often recalls the way jazz musicians talk about their music, especially their improvisations. It seems in no other two contemporary art forms is intuition so strongly emphasized or provides a parallel discourse. Also, especially since Chatwin's description of the landscape in *The Songlines* is aural as well as pictorial, do you think there is as close a connection between photography and sound (and music) as there is between photography and light?

That is really interesting. There has always been a broad debate about cinema as art, as you know, and that debate extends into whether cinematography is an art or not. Of course, those of us who work in the industry and admire film unquestionably believe cinema and cinematography is art. But, one basic difference between this art form and virtually all other of the plastic arts is the emphasis on the monetary factor.

All I'm really saying is that with a feature film, for instance, one is constantly confronted with the business and investment of cinema, and there is always a reminder that the budget for shooting a film in five weeks is the same as for building a big block of flats. The investors could have chosen to do that instead of investing in your film.

Now, every other art form, except for some giant brass moulded sculpture, does not have this sort of investment stake. It is a shame, and a terrible thing to say, but I believe it's this sort of atmosphere which forces you to limit intuition in your work. A jazz musician is the most free of all artists because he or she can practise intuition via improvisation by sitting alone in a room with an instrument. You can feel and experience it in their music. Of all the arts, great jazz is the most free-spirited. You also see it in a lot of painting. You can see it in Brett Whiteley's stuff, the freedom of the brush on the canvas is just extraordinary. However, the question is: What is at stake? What kind of pressure is there? I guess as some people become more and more famous, there is a lot at stake in how intuition works.

In terms of choosing the way a cinematographer lights, if you are intuitively wrong about the way you photograph a star this can quite easily determine the degree of success or failure of a film. It's a wild assertion, but of all the factors that make a film successful, your intuition can contribute to its success or not. That puts great pressure on you and your intuitive responses. Therefore, in commercial feature cinema, I believe you can never be as responsive to your intuition as you would like to be. This is not to say that an intuitive response is not always there, because it is. The best intuitive response I have to a film is when I first read the script and can run free.

I annoy people sometimes because when I get a script I won't attempt to read it until I can give the script the freedom it deserves, and when I can it is a really enjoyable experience for me. I go away and take up to a day to read the script. My intuition runs riot. You think about and imagine all sorts of sensory factors which may or may not be directly related to lighting; they could be related to music, or theatre, or to something else. But these are sensory responses to reading about what this project is, and invariably from then on the work becomes a process of compromise. And if you can finish a film and look at it and still experience and recognize those intuitive responses when you first read the script, it is something of a triumph.

Because of the extremely tight schedule, budgetry pressures and the added pressure of co-directing on *The Sum of Us*, how much did these pressures limit your intuition?

In this particular case less than a lot because my ambitions at the beginning were very realistic. The script helped because it's a very tight narrative and it's based on a proscenium performance. The script already had a whole lot of limitations built in.

Something like *The Songlines* is completely and absolutely different. There are so many ways of responding to the imagery

of Bruce Chatwin that there are a minefield of ways to go. My problem over the past three years has been controlling my response to it. The process of writing the script has also been a process of controlling my response to Bruce Chatwin, and that is why it has taken so long.

Do you feel you have found the right path?

I do. But who knows until the film is finished and seen.

It's interesting to read the current screenplay and think back to my first responses to the book three or four years ago. I see roots and links all the time to something that occurred when I first read the book. Things that we threw out in the process years ago have come back in this draft. I've actually recognized them as the responses I had years ago. I think that says something about the power of intuition.

Do you think there is a danger in working on a script for too long?

There is never a danger of working on a script for too long. You can't overwork a script.

Bill Constable[5] once said that, as soon as you see or read something, this is when you should hold on to all your ideas because from that point onwards you'll lose what affected you most.

I think there are important points of inspiration and judgement which you have to recognize in the whole filmmaking craft. This is why in the case of *The Sum of Us* I was insistent we screen rushes on film because, for me as a filmmaker beyond cinematography, the most important response of all is the experience of rushes in a would-be theatre, in a darkened space, with other consciousnesses around you.

I am very fussy about the procedure of rushes because this is when you really have your first reactions to the imagery. As a filmmaker, you are going to see the images thousands of times over the next couple of months, but the first view of rushes will give an impression that is going to have the most effect on the way you deal with the film for the rest of its life.

Another important point is the first time you lay a piece of music, and the effect it has on you. I am really, really opposed to the idea of being offered up piece after piece of film music and seeing how each piece works or how it fits. A lot of sound editors and sound designers thrust this idea at you and it's becoming easier and easier to do with non-linear filmmaking. I oppose it.

We went through the process of choosing music where by you have an image in your mind of how a particular scene works and what it is saying visually, and then philosophically working out what sort of sound you want to associate with that imagery. You either have to find the piece of music or have it written, and generally your first response is always the right one. But it has to be a considered response. It just can't be an ad hoc thing.

But the difficulty would be your strong intuition as opposed to Kevin Dowling's?

It hasn't been a problem. Sure, we had different intuitive responses to some of the performances, which would be debated and one of us would agree with the other.

Everybody you talk to about co-directing imagines and anticipates conflict. We did a segment for the *Movieshow* and Margaret Pomeranz kept saying, "Where's the problem?" What problem? There is no problem!

There are inherent logistical problems with co-directing, of course. It is slower. There is no question about that, because it's not one person making one decision. You have to debate. You have to at least look at the other person. That's the shortest way you can do it. But it can also be a two-hour discussion, which obviously slows down the process. That's the only negative in this case.

Notes

1 *The Songlines* was first published in 1987 by Jonathan Cape, London. Bruce Chatwin died in January 1989.

2 Kevin Dowling, theatre director, was a founding member and Artistic Director of The Actor's Ensemble in New York. His stage production of *The Sum of Us* starred Tony Goldwyn and Richard Venture, and opened at the Cherry Lane Theatre. The production received the 1991 Outer Critics Circle Award for Best Off-Broadway Production and the 1991 Obie Award for Outstanding Performance by Tony Goldwyn.

3 Dr Sharon Bell is a producer, documentary filmmaker and holds a Ph.D. in anthropology. She has been recently appointed Dean to the School of Creative Arts at the University of Wollongong.

4 *Songs of Central Australia* was first published in 1971 by Angus & Robertson, Sydney. The author is also known as "T.G.H." Strehlow; the initials stand for Theodor George Henry.

5 Bill Constable was a documentary cameraman at the ABC during Geoff Burton's tenureship. He is currently Head of Film Studies at Curtin University, Western Australia.

BRIEFLY FROM PAGE 2

Francis Girod gained a "u" of which he had no need, and the French title given for *The Elegant Criminal* was both pedestrian and incorrect. Lastly the ligature in *Un Coeur en Hiver* got lost at the chemist (as they would have said on *Laugh In*).

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Short Poppies: International Festival of Film and Video

Short Poppies: International Festival of Student Film and Video opened in Sydney on 7 July for three consecutive nights and tours nationally until September. This year the Festival received more than 200 entries from around the world, and offered over $12,000 in prizes.

Work was judged by a panel of five filmmakers, critics and students in five categories: Fiction, Animation, Experimental, Documentary and General.

The Festival tour dates for the other states are as follows: **Adelaide** July 14–15 Mad Love, Rundle Street. **Canberra** July 21–22 Haydon-Allen Tank, Australian National University. **Darwin** July 28–29 Deckchair Cinema. **Brisbane** August 1–3 Chinatown Twin Cinema. **Melbourne** August 7–9 State Film Theatre. **Perth** August 12–14 Perth Institute of Film & Television. **Launceston** September 8–9 Village Cinema.

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Melbourne Film Festival Awards

City of Melbourne Grand Prix *Only the Brave* (Ana Kokkinos, Australia). **Film Victoria Erwin Redo Award** *Only the Brave*. **Kino Fiction Award** *Avondale Dogs* (Gregor Nicholas, New Zealand). **Kino Animation Award** *His Comedy* (Paul Bush, UK). **Kino Documentary Award** *Life will be Lived* (Jon Bang Carlsen, Denmark). **Kino Experimental Award** *Girl from Moush* (Ganna Torosian, Canada). **Kino Australian Creative Excellence Award** *Eternity* (Lawrence Johnston, Australia). **Science Award** *Artists in Cyberculture* (Jonathan Cohen, Australia). **Ecumenical Achievement** *Seven Days Under Mevis* (Anne Johnston, Australia). **Full length Feature Award** *What's Eating Gilbert Grape?* (Lasse Hallstrom, U.S.).

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Dendy Awards for Australian Short Films

Fiction Category *Only the Brave* (Ana Kokkinos). **Documentary Category** *Motherland* (Kriv Stenders). **General Category** *Palace Cafe* (Andrew Lancaster). **Yoram Gross Animation Award** *Midnffini* (Sabrina Schmid). **New South Wales Ethnic Affairs Commission Award** *Motherland*. **Rouben Mamoulian Award** *Fences* (David Caesar).

Giving up her child, and in spite of the pleas of her parents, she is committed to be thrown to a wild bull in the arena. In *The War Cry* (Melbourne), 25 October 1958, p. 3, Colonel Charles Rixon recalled that Perpetua was played by Captain Tolley, later Mrs Major Newbold, and that the Pro-consul was played by Cadet H. Stephens of Bundaberg. Length: less than 90 seconds. Earliest known reference: *The War Cry* (Melbourne), 18 August 1900, p. 9.

20 **The Martyrdom of Perpetua.** Reports are ambiguous as to whether this scene was conveyed via slides or film. A scene of Perpetua being gored by a bull, and then being killed on a gladiator's sword, would have been difficult to stage. If the film existed, it would not have exceeded 90 seconds in length. Earliest vague reference to film: *The War Cry* (Melbourne), 18 August 1900, p. 9.

Films made by the first 'Biorama' Company, October 1900

In October 1900, Commandant Herbert Booth fell ill, suspending presentations of "Soldiers of the Cross". The First Biorama Company was then formed by the Salvation Army Limelight Department to undertake fund-raising film exhibitions. It consisted of:

- Joseph Perry: leader, lecturer, cameraman and projectionist
- Julia Perry: soprano, deputy leader and advance agent
- Sidney Cook: assistant projectionist, brass instrumentalist
- John Brodie: tenor and projectionist
- Mira Whiteman: soprano and pianist.[31]

They toured Victoria screening religious programmes on Sundays and giving secular entertainments for the rest of the week, commencing at Colac on 20 October 1900.[32] They exploited the novelty of the Salvation Army's filmmaking facilities by shooting local films, which attracted newspaper publicity and increased their attendances when they returned to screen them on subsequent tours.

1 **Rough Seas at Shelly Beach, Warrnambool, Victoria** (shot 24 October 1900). *The War Cry* (Melbourne), 4 November 1900, p. 6, states, "The two Ensigns [Cook and Brown] and Captain Brodie made off to the rocks, fighting their way in the teeth of the wind, heavily laden with tripods, snap-shot cameras and kinematographe paraphernalia, getting splashed with spray and blinded with sand [...] All of them got more or less wet, but they were rewarded with some lovely kinematographe and photographic views." The film was probably about a minute in duration. Earliest known reference: *Warrnambool Standard*, 25 October 1900; see also *Warrnambool Standard*, 13 September 1901.

2 **Port Fairy's Fishing Fleet Manoeuvring in the Moyne River** (shot 29 October 1900). *The War Cry* (Melbourne), 24 November 1900, p. 6, states, "It happened that the whole of the fishing fleet had been storm-bound, and was lying at the wharf, and as a further piece of good fortune for the Major [Perry], the fishermen themselves were all attending a meeting of their association. At the request of the Major they not only turned out to a man to have their photograph taken, but unloosed their boats and went for a spin so that as they came up the river, the Major was able to get a tip top film." On subsequent visits to Port Fairy, Perry was able to shoot more scenes for this fishing film. By September 1903 it had evolved into a 400-foot (7-minute) industrial documentary on the fishing industry. Refer *Broadford Courier* (Victoria), 11 September 1903. Frame enlargements from the first sequence were reproduced in *The War Cry* (Melbourne), 1 December 1900, p. 14. Earliest known reference to film in *Port Fairy Gazette*, 30 October 1900, p. 2. See also *Warrnambool Standard*, 13 September 1901.

"Port Fairy Fishing Fleet Manoeuvring in Moyne River". Film taken by the first "Biorama" company, October 1900, during their tour of Western Victoria. From *The War Cry* (Melbourne), 24 November 1900, p. 6, and 1 December 1900, p. 14. By courtesy George Ellis, Salvation Army Archives, Melbourne.

3 **A Ride on a Coal Train in Gippsland** (shooting date unknown). Shown by the Biorama Company at Port Fairy on 30 October 1900. Probably shot in the vicinity of Koroimburra or Outtrim on one of Perry's earlier visits. Perry visited Korumburra 26 to 28 May 1900, while the Limelight Department's James Dutton visited Korumburra on 4 and 5 February 1900, and Outtrim on 11 and 12 February 1900. Perry had also made an earlier visit to Outtrim on 19 and 20 March 1899. Unfortunately, the local newspaper for the Outtrim region, *Outtrim News*, only held by the State Library of Victoria, is barred from public access owing to conservation problems. Earliest known reference to film in *Port Fairy Gazette*, 2 November 1900.

4 **The Back Beach at Sorrento, Victoria** (shooting date unknown). Shown by the Biorama Company at Warrnambool, Victoria, on 25 October 1900. May only have been a "still" photograph. Earliest known reference in *Warrnambool Standard*, 26 October 1900.

Other Pre-Federation Producers

A. St. Hill and Moodie announced in the *Albury Daily News* of 4 September 1897 (p. 2) their intention to film "several pictures on the [Albury] Show Ground, special arrangements having been made to take the hunters as they jump, including the champion Fairfield and his rival, Shamrock, and an animated scene of the lady riders will also be taken and shown in the Salon [temporary cinema] the same night".

Frank St. Hill in early 1896 was managing Broken Hill and other kinetoscope movie peepshow venues[33] for the MacMahon brothers (q. v.). In October 1896 he teamed with Moodie, apparently still under MacMahon management, using the Edison Vitascope to give the first film projection shows in Adelaide and Perth.[34] In 1897, St. Hill and Moodie toured with the Salon Cinematographe, during which they shot the Albury films, and possibly others.[35] The *Wangaratta Chronicle* of 26 August 1899 records a visit of St. Hill and Moodie's New Bioscope and Concert Company, and late in 1900 they opened the New

Polytechnic film venue in George Street, Sydney[36], but their local production had ceased by that time.

B James Searle of 274 Collins Street, Melbourne, advertised himself in the 25 July 1912 *Australian Kinematograph Journal* (Melbourne) as "the only practical manufacturer of Limelight Apparatus in Australasia", also offering "repairs to Bio Machines – a specialty." Searle is known for one defective reel of Lumière movie negative, apparently shot around 1899 outside the MCG Hotel in Wellington Parade, East Melbourne. Included in the author's NFSA video *Living Melbourne* (1988), it shows crowds apparently crossing Wellington Parade from the direction of the nearby MCG to board a waiting fleet of cable trams. The images on this 60-foot reel are very poorly registered, indicating that the camera had a fault which Searle may have been repairing. No movie screenings by Searle have been traced, and the reel of negative, which he donated to the Museum of Victoria in the 1920s as a curio, could not originally have been printed. The film may have been shot in an attempt to analyze a transport fault in a Lumière Cinématographe. The Salvation Army Limelight Department were by far the largest users of Lumière machines for production in Melbourne at the time, so that the film may have been shot by, or for, them.

First feature-length film for Federation

Until 1901, all Australian made films were less than 100 feet long (2 mins), even those illustrating the far-famed "Soldiers of the Cross", owing to the mechanical limitations of cameras and projectors locally used, particularly the Lumière machines. Our next instalment describes the first local film which broke these bounds, the half-hour *Inauguration of the Australian Commonwealth* (January 1901), made by the Salvation Army Limelight Department for the New South Wales government, and recently released on the NFSA video *Federation Films* (1991).

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Notes

1 *Ballarat Courier*, 26 June 1895, p. 3; *Geelong Advertiser*, 26 June 1895, p. 3; *Ballarat Star*, 21 June 1895, p. 2; *Geelong Evening News*, 25 June 1895, pp. 2-3.

2 Charles Musser, *History of the American Cinema Vol. 1*, Scribner's, New York: 1990, p. 258 et seq.

3 *Australasian Photographic Review* (Sydney), 22 November 1900, pp. 24-5; *The Bulletin* (Sydney), 30 June 1900, p. 8; 29 December 1900, p. 25.

4 *Bendigo Advertiser*, 30 January 1901, p. 1; 4 February 1901, p. 2; *Mt Alexander Mail* (Castlemaine, Victoria), 9 February 1901, p. 2, states that *Aladdin* ran more than 15 minutes; *Gippsland Times* (Sale, Victoria), 18 February 1901, p. 2, advertises *Aladdin* as being "1700 feet long". According to John Barnes (St Ives, England), the film was made by an unknown French producer, was sold by Rosenberg & Co. in England and was 750 feet long, in 45 "tableaux".

5 Charles Musser, loc. cit., p. 145 et seq.; Gordon Hendricks, *Beginnings of the Biograph*: The Beginnings of the American Film, New York, 1964.

6 *The Sydney Morning Herald*, 23 August 1897, p. 2: "Palace Theatre"; p. 3: 24 August 1897, p. 6; *The Newcastle Herald*, 8 September 1897, p. 1, reveals that Rickards is using the Casler biograph when he threatens another theatrical company against using the name "biograph".

7 *The Argus* (Melbourne), 16 May 1900, p. 12: "Athenaeum Hall"; 21 May 1900, p. 9; *The Leader* (Melbourne), 19 May 1900, p. 22; *The Bulletin* (Sydney), 2 June 1900, p. 8; *The Lone Hand* (Sydney), 1 October 1909, p. 621.

8 See Part 1 of this series, "The Kinetoscope in Australia", by Chris Long, *Cinema Papers* (Melbourne), No. 91, January 1993, pp. 36-43.

9 William K. L. Dickson, *The Biograph in Battle*, T. Fisher Unwin, London, 1901. Earlier coverage had shown troop movements behind the lines of conflict, but Dickson took the camera right to the front line. The British Biograph ran for an unprecedented 160 performances at Melbourne's Athenaeum Hall, finally departing on a provincial tour of Australia in May 1901.

10 *Ballarat Courier*, 27 February 1901, p. 5, states that *Our Navy* had just completed a six-week season at Melbourne's Athenaeum Hall. *Tasmanian News* (Hobart), 30 October 1901, p. 3, says that it had appeared "10 weeks Sydney, 6 weeks Melbourne, 3 weeks Brisbane, 3 weeks Adelaide, and a week or so each in Rockhampton, Townsville, Charters Towers, Bendigo and Ballarat."

11 John Barnes, *Filming The Boer War*, Bishopsgate Press, London, 1992, pp. 97-103.

12 *The Kinematograph and Lantern Weekly* (London), 20 August 1908, p. 3: "Pictures in Australia" (interview with Sidney Cook, formerly of the Salvation Army Limelight Department, Melbourne).

13 *The Sydney Morning Herald*, 21 September 1900, p. 6: "First Paterson Lecture".

14 *Tasmanian News* (Hobart), 3 November 1900, p. 3; 5 November 1900, p. 2; 6 November 1900, p. 2; 7 November 1900, p. 2; *The South Australian Register* (Adelaide), 19 October 1900, p. 7; *New Zealand Times* (Wellington), 4 December 1900, only mentions six films.

15 *The Argus* (Melbourne), 9 February 1900, p. 10; 10 February 1900, p. 16 (film list); 10 March 1900, p. 16 (film list); 15 March 1900, p. 16 (last night).

16 *The Argus* (Melbourne), 15 March 1900, back page "Amusements": Princess's Theatre [sic]" announces Bio-Tableau pics arriving per *ss Ormuz*; 17 March 1900, p. 16: first Australian presentation of Bio Tableau. *The Sydney Morning Herald*, 22 March 1900, p. 2: Lindesay Campbell disengaged. The war cameramen were Rosenthal, Edgar Hyman and John Benett-Stanford.

17 John Barnes, *Filming the Boer War*, loc. cit., pp. 164-5; *Sight and Sound* (London), Autumn 1983, pp. 260-5: "Joseph Rosenthal: The Most Glorious Profession" by Stephen Bottomore.

18 *The Argus* (Melbourne), 17 March 1900, p. 16.

19 *Everyones* (Sydney), 13 June 1923, p. 38: "Another Pioneer of the Movies". Ibid., 18 April 1923, p. 29: "A Pioneer Showman". Bond's son, Rupert, recalls here that when Stephen Bond first screened movies, Florrie Forde and "the Franze family of acrobats" were on the same bill. The Melbourne Opera House programme exactly fitting these parameters may be found in *The Argus* (Melbourne), 24 October 1896, p. 8 (which correctly gives spelling as the Frantz family of acrobats).

20 *Ballarat Star*, 3 December 1896, p. 3; 4 December 1896, p. 3. *Ballarat Courier*, 2 December 1896, p. 1; 4 December 1896, p. 4.

21 *The Mercury* (Hobart), 14 December 1896, p. 2: "Shipping Arrivals: Mararoa" (Bond listed as passenger who arrived 12 December).

22 *The Mercury* (Hobart), 12 December 1896, p. 5; 14 December 1896, pp. 2, 3; 15 December 1896, p. 3; 16 December 1896, p. 3; 17 December 1896, p. 2.

23 *The Argus* (Melbourne), 11 January 1897, p. 4: "Shipping Arrivals: Pateena" (Bond listed on his return from Launceston, 9 January 1897).

24 *Colac Herald*, 12 January 1897, p. 3.

25 *Everyones* (Sydney), 13 June 1923, p. 38. He screened some of Thwaites' films [q.v.] in 1898 and appears to have had an association with the Falk photo studio.

26 Ibid.

27 Ibid. The exact subjects shot are unknown.

28 Ibid. Richard Lean's career is reviewed in *Everyones* (Sydney), 23 May 1923, p. 26: "A Pioneer Picture Man".

29 Peter Wolfenden and Phillip Grace, Melbourne film and equipment collectors, have sighted several models over the years. The late Harry Davidson thought that they started production in 1904, presumably on the basis of patent dates, but production probably peaked some time later, perhaps 1906-7.

30 *Everyones* (Sydney), 13 June 1923, p. 38.

31 A photo of this group was published on page 63 of June 1994's *Cinema Papers*, bottom left of page. The personnel were listed in *The War Cry* (Melbourne), 24 November 1900, p. 6, and 1 December 1900, p. 14.

32 *Colac Herald*, 19 October 1900, 23 October 1900; *Colac Reformer*, 23 October 1900, p. 2.

33 *The Barriet Miner* (Broken Hill), 27 February 1896, p. 2; *The West Australian* (Perth), 23 March 1897, p. 1, p. 4: "The Phonoscope".

34 *The South Australian Register* (Adelaide), 19 October 1896, p. 6; 20 October 1896, p. 6; 7 November 1896, p. 10; *The West Australian* (Perth), 21 November 1896.

35 *Albury Daily News*, 4 September 1897, p. 2; 6 September 1897, p. 2; *Wangaratta Dispatch*, 15 September 1897, p. 2; *Bendigo Advertiser*, 16 October 1897, p. 1.

36 *The Bulletin* (Sydney), 29 December 1900, p. 25. ■

PRODUCTION SURVEY

BROUGHT TO YOU BY PERMANENT TRUSTEES

FFC FUNDING DECISIONS

April 1 and 8

FEATURE

ON OUR SELECTION

100 mins Anthony Buckley Productions. Executive producers Bruce Davey Jonathan Shiverman. Producer Anthony Buckley. Co-producer Carol Hughes. Director George Whaley. Scriptwriter George Whaley. Principal cast. Lee McKern Jean Sutherland. Saga of Australian rural life in the first decade of this century. The Rudd family battle to hang onto their 150-acre bush property in the face of drought plagues of kangaroos and a take-over threat from a wealthy squatter.

DOCUMENTARIES

SEARCH FOR LI-JIEN LOST CITY OF BOME

55 mins. Co Productions Australia. Producer Peter Welch. Director Peter Welch. Scriptwriter David Harris. Sequel on the work of historians David and Christine Harris and their discovery of the lost city of Li-Jien a Roman bastion in central China dating back to the Han Dynasty.

A GLORIOUS WAY TO DIE

55 mins. Fleur Films. Producer Martin Guinness. Director Glenn Singleman. Principal cast John Weir. Award-winning adventurer John Weir recently like the Australian Whitewater Team in a rally with the Russian team in Siberia. The film looks at why Russ an people risk their lives in a spectacular way.

MARY

72 mins. R B Films. Producer Rosemary Blight. Associate producer Bridget Ikin. Director Kay Pavlou. Scriptwriters. Julia Macken Kay Pavlou. Re-enactment of the story of Mary McKillop who will soon become Australia s first saint.

April 29

DOCUMENTARIES

CHILDREN'S CASUALTY

52 mins. Iris Pictures. Producers Jo-anne McGowan Mary-Ellen Mullane. Director Jessica Douglas-Henry. Scriptwriters Mary Ellen Mullane Jessica Douglas-Henry. A film explor ing our basic instinct to protect the young. Filmed in the Accident and Emergency Department of a busy inner-city children s hospital.

A TOWN THAT'S LIKE ALICE

90 mins. Matpalm Productions. Bob Plaste Ruth Berry. Director Bob Plaste. Scriptwriters: Bob Plaste Ruth Berry. An investigation into the mythical and romantic qualities of Australia's heart and the reality.

THE ISABELLAS

55 mins. Singing Nomad Productions. Producer Sally Ingleton. Director Sally Ingleton. Line producer Denise Patience. Scriptwriter Sally Ingleton. On New Year's Eve 1951 56 Chinese refugees landed in a wooden boat code-named *Isabella* in north-western Australia. After surviving weeks in the desert they were placed in detention at Port Hedland awaiting refugee status. *The Isabellas* follows the Captain of the boat back to the Kimberley to tell his story.

BOYSTOWN

56 mins. Emerald Films. Producer Sally Brewing. Co-producer Glenys Rowe. Director Mark Worth. Scriptwriter Mark Worth. A documentary about the crim nal culture known as "raskol sm" in the urban and rural areas of Papua New Guinea.

LEGENDS

47 mins. Legends. Executive producer Ray Nen s. Producer Wal Mrsingham. Director Darryl Rigby. Scriptwriters Darryl Rigby Mark Hadley. The history of surfing in Australia con centrating on the great surfing legends from the early 1960s on.

THE EDGE

30 mins. Heliograph. Producer John Willey. Director John Willey. Line producer Cathy Flannery. Scriptwriters John Willey Richard Neville. The Blue Mountains sharply define the edge of the true wilderness hard up against the city of Sydney. Through the unique power of the imax large screen format the audience will par ticipate in an extraordinary journey through this breathtaking environment.

Since the April 29 board meeting the Australian Film Finance Corporation has entered into con tract negotiations with the producers of the following project.

THE SILVER BRUMBY ANIMATION SERIES

13 x 25 mins. Media World Features. Producers. Colin South John Tatoulis. Superv sing director John Tatoulis. Scriptwriters John Stevens Judy Mahngran. Animation studio supervisors. Neil Robinson Maggie Glandes. Follows the adventures of Thowra, the magnificent silver brumby and his youthful gang of high country friends.

27 May

FEATURE

BACK OF BEYOND

95 mins. Executive producers Gary Hamilton Doug Yellin. Producer John Saxton. Director Michael Pakenham. Scriptwriters Rick Sawyer Paul Leadon. Principal cast Paul Mercurio. A young man is summoned to a derelict garage in the parched red desert of the Australian outback. The story moves from mysticism to a dangerous rendezvous and finally romance.

DOCUMENTARIES

LIFE CHANCES

55 mins. Film Projects. Producers Gregory Millar Georgia Wallace-Crabbe. Directors Gregory Millar Georgia Wallace-Crabbe. Scriptwriters. Gregory Millar Georgia Wallace-Crabbe. The film will focus on the lives of a number of children born in Melbourne in 1990. Through an examination of their diverse social circumstances and family lives, the film will pose the question – what are their life chances? The film, based on a longitudinal survey by the Brotherhood of St Laurence will incorporate archival footage owned by the Brotherhood.

FIRST DAY

55 mins. Australian Children s Television Foundation. Executive producer Patricia Edgar. Producers. Patricia Edgar Gordon Glenn. Director Gordon Glenn. Scriptwriter Gordon Glenn. The story of that exciting/frightening experience the first day at school. From the child's point of view.

NOTE: Production Survey forms now adhere to a revised format. *Cinema Papers* regrets it cannot accept information received in a different format as it does not have the staff to re-process the information. Information is correct and accurate as at 14/8/94.

FEATURES PRE-PRODUCTION

MUSHROOMS

Prod. company	Rosen Harper Entertainment
Producer	Brian Rosen
Executive producer	Richard Harper
Director	Alan Madden
Scriptwriter	Alan Madden
Cast	Julia Blake Lynette Curran Simon Chilvers

Synopsis: A romantic black comedy about Minnie and Flo widows in their mid-sixties who become embroiled in a macabre plot when a corpse and a cop both decide to take refuge in the disused pawn shop that is their residence.

FEATURES PRODUCTION

ALL MEN ARE LIARS

Prod. company	Arenafilm
Dist. company	Pinnacle Pictures
Principal Credits	
Director	Gerard Lee
Producer	John Maynard
Assoc. producer	Robert Connolly
Scriptwriter	Gerard Lee
DOP	Steve Arnold
Prod. designer	Murray Page
Editor	Suresh Ayyar
Other Credits	
Prod. manager	Elizabeth Knight
Prod. accountant	Chris Ashson
Art director	Tim Larsen
1st asst director	Lynne-Marie Dansey
Length	90 mins
Gauge	35mm
Government Agency Investment	
Production	FFC

Synopsis: Mick a 16-year-old country boy cross dresses and joins an all-girl band in town for the local festival. He falls hopelessly in love with band member Angela who is flirting with lesbianism. She shot for Mick not just because he s cute and talented but being a woman has s honest. [No further details supplied.]

EPSILON

Prod. companies	Epsilon Fandango (Rome)
Pre-production	Jan – Mar 1994
Production	Mar 1994
Post production	Mar 1995
Principal Credits	
Director	Rolf de Heer
Producers	Domenico Procacci Rolf de Heer
Co-producer	Digital Arts
Assoc. producer	Sharon Jackson
Other Credits	
Prod. manager	Sharon Jackson
Unit manager	Charles Kiroff
Completion guarantor	Film Finances
Special fx photography	Digital Arts Tony Clarke Mike Carroll Sean Caddy
Post-prod. supervisor	Tania Nehme
Sound designer	Peter D Smith
Gauge	Super 35
Screen rate	1 2.35
Government Agency Investment	
Development	SAFC
Production	FFC
Marketing	
Intl sales agent	Intralfilms (Rome)

Cast: Ulir Birvé (She) Syd Brisbane (The Man)

Synopsis: An intergalactic love story about a planet earth.

THE LIFE OF HARRY DARE

Prod. companies	Infinity Pictures South Australian Film Corp.
Principal Credits	
Director	Aleksi Vellis
Producer	Terry Charatsis
Assoc. producer	Barbara Gibbs
Scriptwriter	Gerald Thompson
DOP	Geoff Hall
Sound recordist	Bronwyn Murphy
Editor	Tony Patterson
Art director	Ian Jahson
Costume designer	Beverley Freeman
Production Crew	
Prod. manager	Barbara Gibbs
Prod. co-ordinator	Barbara Ring
Prod. accountant	Kevin Plummer
Location manager	Miriam Reddy
Unit manager	Tim Stanley
Unit asst	Sean McGovern
Production runner	Chris Cronin
Camera Crew	
Camera operator	Paul Meulenberg
Focus puller	Lyddy Van Gyen
Clapper-loader	Wayne Aintrope
Key grip	Mike Smith
Asst. grip	Paul Hamlyn
Gaffer	Richard Ross-Jones
Best boy	Chris Harfield
On-set Crew	
1st asst director	Monica Pearce
2nd asst director	Karen Monkhouse
3rd asst director	Michael Oxenberry
Boom operator	Mike Bekeloff
Continuity	Carmel Toscano
Make-up	Andrea Heed
Runner	Michael Oxenberry
Stunt co-ordinator	Zev Eleftheriou
Safety officer	Zev Eleftheriou
Tutor	Rob Dekok
Nurse	Jenny Richard
Still photography	Simon Stanbury
Catering	Marie Flora
Art Department	
Art dept asst	Yuri Poetzl
Props buyer	Moira Fahy
Props dresser	Moira Fahy
Standby props	Phil MacPherson
Art dept runner	Peneola Brokenshe
Wardrobe	
Standby wardrobe	Andrea Heed
Post-Production	
Asst. editor	Sara Jane Van Gyen
Attachment	Shane Wilton

Cast: John Meara (Harry) Gordon Weeks (Harry 8 years old) Aaron Wilton (Jim) Billy Trott (Jim in his twenties) Belinda-Jean Henry (Jam) Francesca Cubitto-Alberts (Dulcie, 1965) Carole Frazer (Dulcie 1978-80s) Bob Agius (Bert) Carrie Mellett (Annie) Bela Nelson (Johnny) Tony Briggs (Dan)

Synopsis: Harry Dare is the coolest Aboriginal

detective there ever was. The man spent years restoring his VW KOMBI only to have it stolen after its maiden voyage. Equipped with the detective kit bought by young son Jim, father and son trek off to find the KOMBI. This search leads them to a relationship they never had and to unravelling the mystery of Harry's father's disappearance many years ago. A comedy about discovery

NAPOLEON

Prod. companies — Film Australia, Furry Feature Films

Principal Credits

Director — Mario Andreacchio
Producers — Mario Andreacchio, Michael Bourchier, Naomori Kawamura (Herald Ace)
Exec. producers — Ron Saunders, Masato Hara
Line producer — John Wild
Scriptwriters — Mario Andreacchio, Michael Bourchier, Steven J. Spears
DOP — Roger Dowling
Prod. designer — Vicki Niehus
Editor — Edward McQueen-Mason

Other Credits

Prod. manager — John Wild
Prod. co-ordinator — Sue Edwards
Prod. accountant — Deborah Wilde
Location manager — Mason Curtis
Continuity — Kristin Wilcombe
Focus puller — John Foster
Clapper-loader — Keith McIntyre
Grip — John Smith
Standby props — Tony Crunin
Unit asst. — Brian Scaggs
Storyboard artist/admin — Kieran Weir
Dog/bird wrangler — The Cuning Truang
Asst wranglers — Alice Truang, Mick Braddock
Dog consultant — Barbara Moore
Asst editor — Adrian McQueen Mason
Sound designers — James Cume, Craig Carter
Still photographer — Carolyn Jolins
Insurer — Richard Oliver
Completion guarantor — FACB
Finance — FFC, Herald Ace

Cast: (No details supplied.)
Synopsis: A story of a happy suburban puppy Napoleon unexpectedly transported into a natural bushland world.

FEATURES POST-PRODUCTION

ANGEL BABY

Prod. company — Astral Films
Production — 21/3/94

Principal Credits

Director — Michael Rymer
Producers — Timothy White, Jonathan Shteinman
Scriptwriter — Michael Rymer
DOP — Ellery Ryan
Sound recordist — John Phillips
Editor — Dany Cooper
Production designer — Chris Kennedy
Costume designer — Kerri Mazzocco

Planning and Development

Casting — Trish McAskill, Alison Barrett Casting
Additional casting — Greg Apps

Production Crew

Prod. manager — Yvonne Collins
Prod. co-ordinator — Jo Friesen
Producer's asst. — Judith Hughes
Director's attach. — Tanja George
Location manager — Steve Brett
Asst location mgr — Melissa Rymer
Unit manager — Andy Pappas
Unit asst. — Jolyon (Joel) Simpson
Production runner — Emma Jovcki
Insurer — Tony Leonard, Steeves Lumley
Completion guarantor — Antonia Barnard, Film Finances

Camera Crew

Camera operator — Robert Murray
Focus puller — Sion Michel
Clapper-loader — Andrew Jerram
Camera equipment — Samuelsons
Key grip — Barry Hansen
Gaffer — Ted Nenlavan
Best boy — Jenn Brennan
3rd electric — Greg de Mangny
Generator operator — Greg de Mangny

On-set Crew

1st asst director — Euan Keddie
2nd asst director — Robbie Visser
3rd asst director — Damien Grant
Make-up — Kirsten Veysey
Hairdresser — Zeljka Stanin
Make-up bus driver — Jolyon (Joel) Simpson
Still photography — Jennifer Mitchell
Unit publicist — Fiona Searson, DDA
Catering — Rick Herr, Harley to Rose

Art Department

Art director — Hugh Bateup
Art dept co-ordinator — Sharon Young
Art dept attachment — Joanna Park
Set dresser — Glen W Johnson
Props buyer — Marita Mussett
Standby props — Dean Sullivan

Wardrobe

Standby wardrobe — Isobel Carter
Asst costume — Martine Simmonds

Post-production

Sound design — Frank Lipsem
Sound editor — Frank Lipsem
Laboratory — Cinevex
Lab liaison — Ian Anderson

Government Agency Investment

Production — FFC
Cast: John Lynch, Jacqueline McKenzie
Synopsis: A roller-coaster journey to the fringes of the human psyche

HOTEL SORRENTO

Prod. company — Bayside Pictures

Principal Credits

Director — Richard Franklin
Producer — Richard Franklin
Co producer — Helen Watts
Scriptwriters — Richard Franklin, Peter Fitzpatrick
Based on play by — Hannie Rayson
DOP — Geoff Burton
Sound recordist — Lloyd Carrick
Prod. designer — Tracy Watt
Costume designer — Lisa Meagher
Editor — David Pulbrook

Planning and Development

Casting — Greg Apps

Production Crew

Prod. manager — Sue MacKay
Prod. co-ordinator — Rachel Garnsey
Prod. secretary — Jacinta Lomas
Location manager — Spider' Neil McCart
Unit manager — Michael Batchelor
Unit assistant — Paul Ammitzboll
Production runner — Cameron Stewart
Prod. accountant — Lyn Jones
Producer office attach — Ken McKillop
Insurer — Tony Woods, H. Wood
Completion guarantor — Antonia Barnard, Film Finances
Legal services — Chris Lovell, Holding Redlich
Travel/Freight — Greg Helmers, Travelbee
Motorcycles — Brett Wolchelusse, Hirecom Australia

Camera Crew

Focus puller — Kathryn Millias
Clapper-loader — Le lani Hannah
2nd unit DOP — Jaems Grant
Camera equipment — Samuelsons
Key grip — Scott Brokate
Grip — Peter Stuckley
Grip (location) — Steve Wells
Gaffer — Brian 'Soapy' Adams
Best boy — Tim Morrison
Generator operator — Chris Shanahan

On-set Crew

1st asst director — Chris Webb
2nd asst director — John Martin
3rd asst director — Tanya Jackson
Continuity — Julie Bates
Boom operator — Chris Roland
Make-up — Jane Perez
Hair supervisor — Jess Perez
Hair stylist — Leil Sanchez
Make up asst — Heather Ross
Safety expert — George Mannix
Still photography — Suzie Woods
Double green room — Michael Batchelor
Make-up/wardrobe bus — Unit Facilities, Media Production Facilities
Publicist — John Thornhill, Beyond Films
Catering — Keith Fish
Asst caterer — Tony Sisi

Art Department

Art admin strator — Christina Norman
Art dept asst — Shane Aumont, Steve Meier
Set decorator — Jill Eden
Standby props — Chris James

Wardrobe

Wardrobe supervisor — Margot McCartney
Standby wardrobe — Rachel Nott
Costume cutter — Laura Jooc

Construction Dept

Construct. manager — Ian Daig (Kincaids)

Post-production

Asst editor — Zoran Rakovic
Laboratory — Cinevex
Lab liaison — Ian Anderson
Video transfers/post — David Flint, AAV
Lab liaison — Clive Duncan
Stock — Steve Taylor, Kodak
Cast: Caroline Gillmor (Hilary), Caroline Goodall (Meg), Joan Plowright (Margo), Ray Barrett (Wal), Nicholas Bell (Edwin), Ben Thomas (Troy), Tara Morice (Poppy), John Hargreaves (Dick)
Synopsis: Three sisters are reunited at their seaside family home by the disappearance of their father

LADYKILLER

Prod. company — Innersense Productions
Budget — $2 500
Pre-production — 1/2/94 – 6/3/94
Production — 7/2/94 – 25/3/94
Post-production — April 1994

Principal Credits

Director — Bill Mousoulis
Producer — Bill Mousoulis
Scriptwriter — Bill Mousoulis
DOP — Laki Sideris
Sound recordists — Tim Jay, John Humphries
Editor — Bill Mousoulis
Composer — Mike BellasMitchell

Production Crew

Prod. assistant — Helen Hasseuns

Camera Crew

Camera operator — Laki Sideris
Camera assistant — Tim Jay
Camera type — Canon 1014XL S
Gaffer — Tim Jay

On-set Crew

Continuity — Danica D B
Boom operators — Tim Joy, John Humphries
Still photography — Danica D B
Catering — Moose

Art Department

Art director — Danica D B

Post-production

Music performed by — Mike BellasMitchell
Laboratory — Kodak
Lab liaison — Ian Anderson
Gauge — Super 8
Screen ratio — 1 1 33
Shooting stock — Kodachrome 40
Cast: Rhys Muldoon (Chris), Catherine Hill (Susan), Angela Twigg (Helen), Mary Ballas (Mary), John Papanicolaou (John), Gerard Stansby (Mark), Peter Peccinis (Geoff), Jennifer Doherty (Kim), Helen Pigrum (Lisa), Alex Newton (Jason)
Synopsis: "Let me tell you something about myself. Dave. Ten years ago I was really fucked up. I sat down one day and did some serious thinking. I decided to *change my life*. I treat my life on as a *project*. Do you understand what I'm saying?" A disturbing/uplifting film.

TUNNEL VISION

Prod. company — Avalon Films
Dist. companies — Beyond Films, Fine Films
Pre-production — 14/2/94 – 21/3/94
Production — 21/3/94
Post-production — 2/5/94 –

Principal Credits

Director — Clive Fleury
Producer — Phillip Avalon
Line producer — Phillip Avalon
Assoc. producers — Phillip Bowman, Brendi Pam
Scriptwriter — Clive Fleury
DOP — Paul Murphy
Sound recordist — John Schaleleisen
Editor — John Scott
Prod. designer — Phil Warner
Costume designer — Rosalea Hood
Composer — David Frischfelder

Planning and Development

Script editor — Gerard Maguire
Casting — Liz Mullinar Casting
Extras casting — Rose Garcia
Shooting schedule by — Bob Howard
Budgeted by — Phillip Avalon, Lynda Wilkinson

Production Crew

Prod. manager — Brenda Pam
Prod. co-ordinator — Jennifer Cornwell
Prod. secretary — Kerry Mulgrew
Location manager — Chris Strewe
Unit manager — Stuart Lynch
Asst unit manager — Warren Stewart
Unit asst — Phil Morant
Production runner — Angelle McPherson
Prod. accountant — Michele D'Arcey
Insurer — H. W. Wood Australia
Completion guarantor — Film Finances
Legal services — Martin Cooper & Co
Travel — Jet Aviation
Freight co-ord — Jet Aviation
Make-up van — Clark Film Services
Wardrobe trailer — Clark Film Services
Cast van — Starwagons Australia
Unit truck — Starwagons Australia
Qld liaison — Pacific Film & TV Commission

Camera Crew

Camera operator — Paul Murphy
Focus puller — Mike Kelly
Clapper-loader — Chris Taylor
Camera maintenance — Samuelsons
Key grip — Grant Nelson
Asst grips — Jason Parry, Brett Marks
Gaffer — Chris Fleet
Best boy — Phil Mulligan
Electrics — Mick O'Brien
Casual electrics — Paul Kilcan

On-set Crew

1st asst director — Bob Howard
2nd asst director — Julie Burton
3rd asst director — Peter McLennan
Continuity — Jenny Quigley
Boom operator — Chris Goldsmith
Sound attach — Matthew Archman
Make-up artist — Sally Gordon
Make-up asst — Sash Lamley
Hairdresser — Sash Lamley
Choreography — Alan Lane
Stunt co-ordinator — Chris Anderson
Safety officer — Greg Shipper
Still photography — Keith Byron
Publicity — Rae Francis Publicity
Cast van driver — Warren Stewart
Cast driver — Hans Van Seuge
Make-up/wardrobe bus — Phil Morant
Catering — Quinnelle's catering
Runner — Angela McPherson

Art Department

Asst art director — Tracey Robertson
Art dept runner — Priscilla Cameron
Set dresser — Michael Tolerton
Props buyer — Kristin Reuter
Standby props — Bradley Campbell
Standby props asst — Bradley Pimm
Armourer — Steve Courtney
Action vehicle co-ord — Harry Ward

Wardrobe

Wardrobe supervisor — Phil Eagles
Wardrobe asst — Sacha Drake

Animals

Animal handler — Ron Roman

Construction Dept

Construct. supervisor — Exhibit One
Scenic artist — Tony Short
Construction crew — Gary Vaughan Wilson, Jean Trapeano

Carpenters — Exhibit One

Post-Production

Post production supervisor — Rose Derby
Asst editor — Lisa Anne Morris
Sound transfers — Spectrum Films
Sound editor — Karin Whittington
Asst sound editor — Rick Lisle
Post synch super — Karin Whittington
Musical director — David Hirschfelder
Foley — Lee Smith
Mixer — Phil Heyward
Mixed at — Atlad
Opticals — Rick Springett
Titles — Optical & Graphic
Laboratory — Movielab
Lab liaison — Martin Heyle
Neg matching — Chris Rowell
Grader — Kelvin Crumplin
Gauge — 35mm
Shooting stock — Agfa
Print stock — Agfa
Video transfers by — Apocalypse
Off line facilities — Spectrum
Video master by — Apocalypse

Government Agency Investment

Production — FFC
Pacific Film & Television Commission

Marketing

Intl. sales agents — Beyond Films
Pro Films

Cast: Patsy Kensit (Kelly Wheatstone) Robert Reynolds (Frank Yanovich) Rebecca Rigg (Helen Martelli) Gary Day (Steve Docherty) Shane Briant (Kevin Bosey) Craig Breslin (Justin Monjo) David Woodley (David De Salvo) Vanessa Steele (Rachel Kessinger) Craig Ashley (Knowles) Jonathan Hardy (Henry Adams)

Synopsis: At the height of a murder investigation Detective Frank Yanovich is drawn into a wedding deceit, jealousy and self pity. His partner Kelly Wheatstone has her own agenda. The killer holds the ace card and decides to play his game on his terms.

See previous issue for details on:
COUNTRY LIFE
THAT EYE THE SKY
LUCKY BREAK
TO THE POINT OF DEATH

DOCUMENTARIES

ANATOMY OF A UNION

Prod. company — Summer Hill Films
Dist. company — SBS
Budget — $183 000
Pre-production — June – July 1994
Production — July – Sept. 1994
Post production — Oct – Dec 1994

Principal Credits

Director — Peter Flynn
Producer — Tony Wickert
Exec. producer — Geoff Barnes (SBS)
Scriptwriters — Peter Flynn
Tony Wickert
Sound recordist — Andrew Meylan
Editor — Murray Ferguson

Other Credits

Researchers — Peter Flynn
Tony Wickert
Rodney Freedman
Budgeted by — Rodney Freedman
Prod. manager — Rodney Freedman
Prod. assistant — Yael Altman
Prod. accountant — Joe Wickert
Insurer — Cinesure
Completion guarantor — Film Finances
Legal services — Simpsons Solicitors
Post-prod. super — Rodney Freedman
Sound editor — Murray Ferguson
Rerecording studio — Tracks Australia
Mixed at — Tracks Australia
Gauge — Betacam SP
Screen ratio — 20:1
Shooting stock — Fuji Betacam
Off-line facilities — Clear Cut

Post Production

Video master — Ambience Communications

Government Agency Investment

Production — FFC
Marketing — SBS Marketing
Intl. distributor — SBS Marketing

Synopsis: Portraits of people at different levels of one of Australia's largest unions, the Automotive, Food, Metals and Engineering Union. The portraits will focus on union members campaigning for changes and reveal aspects not usually seen by television portrayal.

BEYOND THE DREAMTIME

Prod. co. — Valley of the Winds Prods
Budget — $300 000

Principal Credits

Director — John Lind
Producer — John Lind
Scriptwriters — Charles E. Hulley
John Lind
Based on the biography — *Ainslie Roberts & the Dreamtime*
Written by — Charles E. Hulley
DOP — Paul Warren
Sound recordist — Scott Piper
Add. sound recordist — Max Hensser
Editor — Philip McGurra
Composer — Toivo Pilt

Production Crew

Prod. manager — June Henman
Units assts — Rhys Roberts
Maggie Urban
Robert Martel
Legal services — Michael McMichael
Base office liaison — Bee Reynolds

Camera Crew

Special photog — Peter Luschwitz
Flix Animation
Philip McGuire
White Rine Film Company
Camera type — 16mm AATON LTR

On set Crew

1st asst director — Philip McGuire
Still photography — Claude Coirault

Post production

Asst editor — Vicki Ambrose
Sound transfers — Atlab Australia
Sound editor — David Lourie
Narrator — Justine Saunders
Music performed by — Alan Dargin
Add. music courtesy of — The Garden of Peace Ensemble Tribal Fusion
Chief's Lament
Mother Where Are You?
From — *Wild Honey Dreaming*
Performed & composed by — Riley Lee
Matthew Doyle
Desert Dreams in an Ancient Land
Vocalists — James Grace
Wendy Grace
Didgeridoo — Mark Robson
Songs From the Burnt Earth
Didgeridoo solos — Stephen Kent
Extra didgeridoos — Gary Thomas
Andy Grey
Recording studios — Digital City Studios
Foley — David Lourie
Mixer — David Lourie
Fx mixer — David Lourie
Mixed at — Film Sound
Laboratory — Atlab Australia
Lab liaisons — Kerry Jenkins
Simon Wicks
Neg matching — Negthink
Grader — Tony Manning (film)
Peter Simpson (telecine)
Gauge — 16mm
Shooting stock — Kodak 7245 7246
Agfa XT 100
Video transfers by — Telecine & Online at Omnicon Video
Off line facilities — John Davis Film & Video
Video special fx — Omnicon Video
Video master by — Omnicon Video

Government Agency Investment

Post production — AFC
Marketing — AFC

Synopsis: Australian artist Ainslie Roberts rejected the affluent spotless security of an advertising agency to trek remote regions of ancient Australia. During the subsequent 35 years he produced some of the most dramatic surrealist images of the Aboriginal dreamtime, popular icons in the *Dreamtime Books* series. This film takes him back to the desert and beyond into our collective unconscious.

CONVICTIONS

Prod. companies — Oracle Pictures
Nelson Picture Co
Pre-production — 3/1/94 – 11/3/94
Production — 14/3/94 – 5/4/94
Post-production — 6/4/94 – 24/6/94

Principal Credits

Director — David Caesar
Producers — Robert Reynolds
Victor Gentile
Exec. producers — Max Lloyd
Gregory Swanborough
Scriptwriter — Victor Gentile
DOP — Mark Zegar
Sound recordist — Victor Gentile
Editor — Mark Perry
Prod. designer — Scula Gargaulakis

Planning and Development

Researcher — Graham Shirley
Casting — Liz Mullinar Casting
Extras casting — Lucas Management

Production Crew

Prod. manager — Robert Reynolds
Prod. co-ordinator — Marea Williams
Prod. accountant — Moneypenny Services
Insurer — Film Insurance Underwriting Agencies
Completion guarantor — Film Finances
Legal services — Hart & Spina
Travel co-ordinator — Showtravel

Camera Crew

Camera operator — Mark Zegar
Camera assistant — Frank Flick
Grip — Adam Good
Gaffer — Nick Delaine

On set Crew

1st asst director — Victor Gentile
Make-up — Emma Jewels
Special fx — Lou Stalanel
Safety officer — George Mannix
Unit publicist — Marea Williams

Art Department

Prod. designer's asst — Sylvia Guenther
Art dept — Andrew Taylor
Armourer — Peter Gerrion

Post-production

Asst editor — Louise O Donnell
Editing assts — Annette McLennon
Robin Lloyd
Edge numberer — Chris McGrath
Sound editors — Victor Gentile
David White
Foley — Kate Geuttler
Mixer — David White
Mixed at — Counterpoint Sound
Opticals — Atlab
Titles — Optical & Graphic
Laboratory — Atlab
Lab liaison — Anthos Simons
Neg matching — Chris Rowell Productions
Grader — Tony Manning
Gauge — 16mm
Screen ratio — 1 1 33 & 1 1 66
Shooting stock — Kodak
Print stock — Kodak
Video transfers by — Apocalypse
Video master by — Apocalypse

Government Agency Investment

Development — NSWFTO
Production — FFC
ARC

Synopsis: *Convictions* is an examination of personal and national convictions and the forces that shape them. Using the Korean War as a backdrop the film explores the experiences of Australian servicemen who survived the Communist re-education camps which were such an intrinsic and unique feature of this Cold War conflict.

ECHIDNA – THE SURVIVOR

Prod. company — Piper Films
Dist. company — Pavilion – Independent Wildlife
Budget — $189 000
Pre-production — July 1993
Production — Aug 1993 – Sept 1994
Post-production — Aug – Oct 1994

Principal Credits

Director — Jim Roberts
Producer — Mike Piper
Exec. producers — Diane Gilmour (ABC)
Mike Piper (Piper Films)
Scriptwriter — Jim Roberts
DOP — Tony Clark
Sound recordist — Mike Piper
Editor — Jim Roberts

Other Credits

Researchers — Dr Peggy Rismiller
Mike McKelvey
Shooting schedule — Angela Hansen
Budgeted by — Mike Piper
Prod. manager — Angela Hansen
Insurer — Richard Hyde & Assoc
Completion guarantor — Jenny Woods
Film Finances
Legal services — Greg Stich
Marshalls & Dent
Animal handlers — Dr Peggy Rismiller
Mike McKelvey
Laboratory — Cinevex
Lab liaison — Ian Anderson
Gauge — 16mm neg
Shooting stock — Kodak 7248
Video transfers by — Complete Post
Off-line facilities — Piper Films
Video master by — Complete Post

Government Agency Investment

Development — Piper Films
Production — FFC
Piper Films

Marketing

Intl. distributor — Pavilion – Independent Wildlife

Synopsis: A half-hour natural history documentary about the world's oldest and least known surviving mammal, the echidna. Filmed entirely in the wild at the Pelican Lagoon Research Station on Kangaroo Island with researchers Dr Peggy Rismiller and Mike McKelvey, the programme contains unique sequences of the egg-laying echidna's behaviour never filmed before.

GOING TRIBAL
DROPPING OUT IN THE '90s

Prod. company — Light Source Films
Dist. company — One World Films
Budget — $190 000
Pre production — May – Aug 1994
Production — Aug – Sept 1994
Post production — Sept – Dec 1994

Principal Credits

Director — Michael Balson
Producer — Michael Murray
Co-producer — Ronald S. Tanner
Exec. producer — Geoff Barnes
Scriptwriters — Michael Murray
Michael Balson
Editor — Michael Balson

Other Credits

Researcher — Michael Murray
Shooting schedule by — Michael Murray
Budgeted by — Ron Tanner
Prod. manager — Michael Murray
Financial controller — Ron Tanner
Laboratory — Movielab
Screen ratio — 15 1 (film)
20.1 (video)
Video transfers by — Apocalypse

Government Agency Investment

Production — FFC
SBS
Marketing

Marketing consultant — Jenny Cornish
Intl. sales agent — One World Films

Synopsis: This film looks at the re-emergence of tribal culture, especially amongst young people as society and the family breakdown. It uses a group of "locals" as a microcosm of the global phenomenon.

A HOPE IN HELL

Prod. companies — The Write-On Group
Emerald Films
Dist. companies — AFI Distribution
Discovery International
Pre-production — 9/12/93 – 17/12/93
Production — 22/12/93 – 4/3/94
Post-production — 7/3/94 – 8/8/94

Principal Credits

Director — James Ferguson
Producers — Lisel Pfirshuse
Sherry Sturm
Scriptwriters — James Ferguson
Stephen Dunne
DOP — Tom Gleason

Editor — Tony Egan
Composer — Alastair Stevenson

Other Credits

Still photography — Michael Blanchine
Sound post-prod — Jim Blackfriel
Runner — Toni Strachan
Legal services — David Geddes
Insurers — FIUA
Cinesure
Post-prod. studio — Audio Edge

Government Agency Investment

Production — AFC
NSWFTO

Synopsis: Within the hell of the prison system there is a small unit called the Special Cats Unit where inmates are helped to come to grips with their feelings. We meet a complex and compelling group of people who are taking part in this process and we become involved in the drama and pathos of their day-to-day lives.

THE INDIAN CONNECTION

Prod. company — Celosime Films (in The National Centre for South Asian Studies)
Pre-production — Jan – Mar 1994
Production — Apr – July 1994
Post-production — Aug – Dec 1994

Principal Credits

Director — Rosa Colosimo
Exec. producer — Marika Vicziany
Scriptwriter — Rosa Colosimo
Editor — Will Spencer

Other Credits

Prod. manager — Will Spencer
1st asst director — Will Spencer
Prod assistant — Angelo Salamanca
Camera operator — Arthur Paraskevopoulos
On line editor — Greg Lynch

Bombay Crew

Camera operator — Channan Arora
Camera asst — T. F. S. Nair

Delhi Crew

Camera operator — Chaman Arora
Camera asst — Virendra Singhnagar
Sound recordist — Manu Gosi
Length — 5 x 25 mins
Format — Betacam
Shooting ratio — 20:1

Synopsis: A look at contemporary India as a growing middle-class its entry into the global economy and the implications for the country itself and its relationship with Australia.

NOT WHAT A NICE JEWISH GIRL WOULD DO (Working title WOMAN RABBI)

Prod. company — Pipei Films
Dist. company — Pipei Films
Budget — $220 000
Pre-production — Feb 1994
Production — Mar – April 1994
Post-production — April – June 1994

Principal Credits

Director — Jacquelynne Willcox
Producer — Mike Piper
Exec. producers — Geoff Barnes (SBS)
Mike Piper (Piper Films)
Scriptwriter — Jacquelynne Willcox
DOPs — Martin McGrath (Israel)
Corey Piper (Aust)
Sound recordists — Mike Piper (Israel)
Scott Piper (Aust)
Editor — David Banbury

Other Credits

Researcher — Jacquelynne Willcox
Shooting schedule by — Angela Heesom
Budgeted by — Mike Piper
Prod. manager — Angela Heesom
Insurer — Richard Hyde & Assoc.
Completion guarantor — Jenny Woods
Film Finances
Legal services — Greg Stitch, Marshalls & Dent
Gauge — Video
Shooting stock — Betacam SP
Off-line facilities — Piper Films
Video master by — Network 8

Government Agency Investment

Development — Piper Films
Production — FFC
Piper Films
Marketing — FFC
Cast: Jacqueline Nirin
Synopsis: A film about a young Australian woman Jacqueline Nirin who gives up a career as a lawyer and travels to Jerusalem to study Judaism and become a woman rabbi. This film examines the changing role of women in Judaism.

RITES OF PASSAGE

Prod. company — Stephen Ramsey Productions

Principal Credits

Director — Stephen Ramsey
Producers — Jane Ramsey
Stephen Ramsey
Exec. producer — Pamela Williams
Scriptwriter — Stephen Ramsey
DOP — Tony Wilson
Sound recordists — Mark Henoser
Lee Sullivan
Editor — Douglas Howard

Other Credits

Researchers — Jane Ramsey
Stephen Ramsey
Budgeted by — Jane Ramsey
Prod. manager — Jane Ramsey
Prod. secretary — Jane Ramsey
Assembly editor — Stephen Ramsey
Prod. accountant — Jane Ramsey
Insurer — H. W. Woods
Completion guarantor — Film Finances
Legal services — Michael Frankel
Camera types — Betacam SP
Sony 3 Chip Hi-8
Video 8
Still photography — Stephen Ramsey
Narrator — Noni Hazlehurst
Cast: Arthur Dignam (Character voice-over)

Synopsis: Using cinema vérité home movie and interview styles this film follows three families through the traumas arising out of children moving into adolescence.

WHAT'S SO FUNNY?

Prod. company — Video Projects
Budget — $318 510
Production — 23/3/94 – 30/6/94
Post production — 4/7/94 – 18/11/94

Principal Credits

Director — Steve Walsh
Producer — Tony Wright
Assoc. producer — Maryanne Carroll
Scriptwriter — Steve Walsh
DOP — Jenni Meaney
Sound recordist — Paul Finlay
Editor — Ken Sallows

Other Credits

Prod. manager — Kim Anning
Producer's asst — Anna Molyneaux
Prod. accountant — Monica Gerhl
Gauge — SP Betacam
Off line facilities — The Jenny
Video master by — Ikon

Government Agency Investment

Development — Film Victoria
Production — FFC
Cast: Hung Le.

Synopsis: Hung Le is the central character in *What's So Funny?* a comic documentary which looks into the lives of several ethnic comedians and their attempts to realize their comic bone on the comedy stage. Their stories offer a window to the broader contemporary ethnic experience and the current state of multicultural Australia.

See previous issue for details on: THE EMERGENCY DEPARTMENT FOR THE SAKE OF LIFE AND LIMB PHYSIOTHERAPY AT FLINDERS

SHORTS

ARMOUR

Prod. company — Attitude Films
Dist. company — Attitude Films
Pre-production — Oct 92 – Feb 93
Production — Feb – Mar 93
Post production — Mar 93 – Apr 94

Principal Credits

Directors — Lori-Jay Ellis
Robyn Evans
Producers — Lori-Jay Ellis
Robyn Evans
Scriptwriter — Robyn Evans
Based on the artwork — Suit Yourself Series
Created by — Lori-Jay Ellis
DOP — Ben Ambrose
Sound recordist — Karim
Editors — Lori-Jay Ellis
Robyn Evans
Prod. designer — Lori-Jay Ellis
Composer — Andrew Miller

Planning and Development

Casting — Mary Quadrani Casting
Storyboard artist — Ben Ambrose
Shooting schedule — Attitude Films
Budgeted — Attitude Films

Production Crew

Prod. manager — Delrim Isah
Producer's ass stant — Jimi Ink
Production assistant — James
Production runners — Damon Escott
Anthony Wall
Insurer — Cinesure

Camera Crew

Camera operator — Grant Merkel
Camera assistant — Dan
Camera type — Betacam SP
Gaffer — Ian Quatermass
Generator operator — Ian Quatermass

On-Set Crew

1st Ass. director — Ross Hughes
2nd Ass. director — Jimi Ink
Continuity — Ben Miller
Boom Operator — Andrew Miller
Make-Up — Lisa/Natalie
Still photography — Max East
Catering — Sumo

Art Department

Prepsperson — Wanda Dietl
Preps buyer — Jimi Ink

Wardrobe

Wardrobe supervisor — Max East

Post-Production

Ass stant editor — Ben Ambrose
Musical director — Andrew Miller
Music performed by — Andrew Miller
Recording studio — BTO 7
Music mixer — Glen Voyzey
Assistant mixer — Andrew Miller
Mixed at — BTO 7
Off-line facilities — Ag Business

Government Investment

Production (Film Queensland) — $8 095

Marketing

Poster designer — Lori-Jay Ellis

Cast: Phil Taylor (Norman Grady) Meagan Brookman (Leah) Matt Simson (Dick) Rupert Owen (Bag lady/Groom) Simon Cook (Rollerblader) Jim Ellis (Bride) Vick Carmichael (Ringmaster)

Synopsis: Not supplied

IN LIVING MEMORY

Prod. company — Streetwise Films
Budget — $30 000
Completion — May 1994

Principal Credits

Directors — Glenn Fraser
Chris Wheeler
Producers — Glenn Fraser
Jaise Gera
Chris Wheeler
Exec. producer — Grant Harris
Scriptwriter — Chris Wheeler
DOP — Red Turnbull
Sound recordist — Pawel Wyhowski
Editor — Glenn Fraser
Composer — Paul Anthony Smith

Other Credits

Art director — Justyna Grichnik
Storyboards — Martin Egan
Camera asst — Peter Burosh
1st asst. director — Alex Morrison
2nd asst director — Martin Sparkes
Gaffer — Paul Johnstone
Grip — Damien Heckendorff
Prod assistant — Lassie Truby
Sound asst — Liam Weston
Neg cutting — Chris Rowell
Laboratory — Movielab
Gauge — 16mm
Shooting stock — 7248
Length — 18 minutes
Cast: Anthony Wheeler, Linden Jones, David Wolff

Synopsis: An old man's memories of the war in Europe provoke a radical change in his life's direction.

LESSONS IN THE LANGUAGE OF LOVE

Prod. company — Starmom Films
Production — 21 – 24 June 94
Post-production — July – Aug 94

Principal Credits

Director — Scott Patterson
Producer — Scott Patterson
Line producer — Edwina Nicols
Scriptwriter — John O'Brien
DOP — Daniel Antalley
Sound recordist — Greg Hodge
Editor — Scott Patterson
Prod. designer — Janeen Lynch

Other credits

Legal services — Cowley Hearne
Focus Puller — Zoe Bunton
Camera assistant — John Deering
Camera type — Arri 16SR
Key grip — Nobby Szatranek
Asst grip — Daniel Frost
Gaffer — Peter Bushby
1st asst director — Al Flower
2nd asst director — John Barker
Make-up — Angela Mark
Still photography — Stephen Dwyer
Catering — Kay Campbell
Art dept co-ordinators — Peg Lynch
Hugh Sholar
Wardrobe supervisor — Kate Green
Wardrobe asst — Felicity Howell
Mixed at — Jan Marsh Studios
Opticals — Springen Optical Services
Laboratory — MovieLab
Lab liaison — Ian Stevens
Neg matching — Negative Cutting Services
Gauge — 16mm
Shooting stock — 7293
Video transfers by — Videolab

Government Agency Investment

Production — AFC
Marketing — AFC

Cast: Richard Roxburgh, Anni Finsterer, Gabrielle Aulkins, Marianne Bryant, Al Flower

Synopsis: The indefinitive guide to language that's harder to learn than Yelyak but much more important.

ROBERT WHO?

Prod. company — Opus Film
Pre-production — Feb – April 94
Production — May – June 94

Principal Credits

Director — Jason Munn
Exec. producer — Peter Thurmer (MAFS)
Producer — Richard Hyde
Scriptwriters — Jason Munn
Richard Hyde
DOP — Michael Con Bambacas
Editors — Jason Mann
Richard Hyde
Composer — Richard Robinson

Other Credits

Script editor — Leigh Sullan
Focus puller — Matthew Long
1st asst director — Richard Hyde
Audio technician — Linton Vivian
Continuity — Vicki Schwartz
Prod. assistant — Kathie Gleeson
Gauge — Hi-8
Post production — Network 8

Cast: Michael Allen (Robert) Kate Kendel (Mrs Morgan)

Synopsis: A pirate is suddenly exposed to the problems of fame.

ROSIE'S SECRET

Prod. company — Lisa Matthews Productions
Budget — $40 000
Pre-production — Feb 94
Production — May 94
Post production — April – May 94

Principal Credits

Director — Lisa Matthews

Producer	Lisa Matthews
Consulting producer	Janet Bell
Scriptwriter	Lisa Matthews
DOP	Kathryn Milliss
Sound recordist	Nicole Lazatovitch
Costume designer	Tess Schofield
Composer	Robert Moss
Editor	James Bradley
Other Credits	
Script editor	Anne Whitehead
Prod. manager	Anne Folland
Prod. assistants	Marianne Arany
	Michele Hutchinson
Camera assistants	Lellani Hannah
	Allison Hall
Hair	Jan "Ziggy" Zeigenbein
Make-up	Jan "Ziggy" Zeigenbein
Stills photographer	Anne Zahalka
Post-production	Apocalypse
Technical consultant	
Painbox	Tim Dyroff
Painbox	Claire Mone
Telecine	Warren Lynch
On-line editor	Ray Andrews
Liaison	Tony Lynch
Sound post prod.	Counterpoint Sound
Sound effects editors	Mark Ward
	Kate Gauthier
Mixer	Christian Rass
Publicity Stills	Anne Zahalka
	Moshe Rosenzweig
	Judith Longhurst
Labs	Atlab
	Film Plus
Lab liaison	Anthos Simon
Legal services	Arts Law Centre
	Michael Frankel & Co
Insurer	Cinesure
Safety report	Brian Mannix
Length	11 minutes
Gauge	16mm
	SP Betacam
Screen ratio	1:1.85
Government Investment Agency	
Production	AFC

Cast: Philip Adams, Dale Spender, Richard Hall, Amelia Loughnan, Dorothea Salzer, Donna Anning, Norm McAlpine, Bill Carty, Walter Sullivan, John Pola

Synopsis: History does not repeat itself. Historians repeat each other. *Rosie's Secret* explores the mythical process of history making and uncovers one of Australia's forgotten heroines. Rosie Foster. We discover the significant role Rosie played in the construction of the country's nationhood in the Sydney Harbour Bridge and more importantly why she was omitted from history.

UN PADRE TRADIZIONALE

Prod. company	Open Window Productions
Budget	$50 000
Pre-production	January March 1994
Production	April 1994
Post-production	May-August 1994
Principal Credits	
Director	Anne Louise Sartini
Producer	Sue Brown
Scriptwriter	Anne Louise Sartini
DOP	Gerald Thompson
Sound recordist	Tim Smart
Picture editor	Tania Nahme
Sound editor	Simon Whittington
Art director	John Haratzis
Camera Crew	
Camera assistant	Roberto Karas
Gaffer	John Martin
On-set Crew	
1st asst director	Mel Ortnes
Continuity	Gail Kovalsky
Boom operator	Robert Hardman
Make-up	Elaine Jesser
Still photography	Isabella Toffoli
Art Department	
Asst art director	Caroline Farmer
Post Production	
Editing facilities	Media Resource Centre
Laboratory	DFL
Gauge	Super 16
Government Agency Investment	
Development	SAFC
Production	SAFC

Cast: Marcella Russen (Sylvanna), Robert Cuenzat (Dario), Josephine Eberhard (Carmel)

Synopsis: A young woman is torn between two opposing realities: those of her Italian father and those of contemporary Australian society.

See previous issue for details on: NOWHERE TO HIDE

AUSTRALIAN FILM TELEVISION & RADIO SCHOOL

See previous issues for details on: THE STRANGER

FILM AUSTRALIA

SPELLBINDER

Prod. company	Film Australia
Principal Credits	
Director	Noel Price
Producer	Noel Price
Co-producer	Polish Television
Exec. producer	Ron Saunders
Assoc. producer	Dennis Kelly
Scriptwriters	Mark Shimelis
	John Thomson
DOP	Martin McGrath
Sound recordist	Paul Wyrowski
Editor	Pipa Anderson
Prod. des gnar	Nick McCallum
Costume des gnar	Julie Middleton
Other Credits	
Casting	Liz Mullinar
Prod. manager	Glenda Carpenter
Prod. assistant	Louise McCallum
Prod. accountant	Jill Steele
1st asst director	Bert Donaldson
Continuity	Nicole Moore
Art director	Angus Tattle
Asst art director	Geoff Howe
Sound editor	Lee Fitzless
Cast: Heather Mitchell.	
Synopsis: [No details supplied.]	

NSW FILM & TELEVISION OFFICE

BOOK LAUNCH

Prod. company	Streamline
Sponsor	NSW Health Dept

Synopsis: Compilation of existing footage for *Book Launch* plus studio camera shots to be added.

FUNDS BOOST – NEWS/ARCHIVAL

Prod. company	Streamline
DOP's	Mal Hamilton
	Mike McKenzie
Sponsor	NSW Health Dept. – Public Affairs

Synopsis: Footage for news release and archival purposes.

TELEVISION PRE-PRODUCTION

OCEAN GIRL 2 (mini-series)

Prod. company	Westbridge Productions
Dist. company	Beyond Distribution
Budget	$3.5 million
Pre-production	6/6/94
Production	1/8/94
Post-production	21/10/94
Principal Credits	
Directors	Judith John-Story
	Mark De Friest
Exec. producer	Jonathan M. Shiff
Line producer	Gina Black
DOP	Ron Hagen
Sound recordist	John Wilkinson
Editors	Philip Watts
	Andrew Scott
Prod. des gnar	Tracy Watt
Composers	Garry MacDonald
	Laurie Stone
Other Credits	
Story editor	Peter Hepworth
Script editor	Michael Joshua
Casting director	Jo Rippon
Prod. accountant	Kay Ben M Rad
Asst producer	Tara Farmer
Exec. producer asst	Amanda Trotter
Prod co-ordinator	Jo Warren
Prod. secretary	Trish McInally
Script typ st	Trish Hepworth
Tutor	Marie Grey
1st asst directors	Ian Kenny
	Amie Coote
2nd asst director	Rachel Evans
Continuity	Paul Kiely
Focus puller	Gary Bottomley
Underwater DOPs	Ron Hagen
	Reba Isaacs
Underwater focus puller	Gary Bottomley
Boom operator	Ray Phillips
Gaffer	Richard Rees-Jones
Still photography	Steve Brennan (Fort Douglas)
Art directors	Adele Flere (Fort Douglas)
	Brian Alexander (Melb)
Props buyers	Adele Flere (Fort Douglas)
	Brian Alexander (Melb)
Set decorator	Jill Eden
Local on dresser	Shane Aument
Standby props	Chris James
Post-prod. supervisor	Philip Watts
Standby wardrobe	Allan Farnswell
Make up	Maggie Kelly
Hairdresser	Maggie Kelly
Asst make-up/hair	Doug Glanville
Neri double/diver	Zelle Thompson
Whale robotics	Chris Chitty, Robotechnology
Animal wrangler	Karina Eagle
Special fx	Peter Stubbs
Post-production	AAV
Sound post prod	Soundfirm
Laboratory	Cinevex
Insurer	Richard Oliver
Completion guarantor	Film Finances
Government Agency Investment	
Development	Film Victoria
	Film Queensland
Production	FFC
	Film Victoria
	Film Queensland
Marketing	
Intl distributor	Beyond Distribution

Cast: Merzena Godecki (Neri), David Hollin (Jason Bates), Jeffrey Walker (Brett Bates), Alex Pinder (Winston Seth), Kerry Armstrong (Dianne Bates), Jacalyn Prince (Vanessa Lane), Nicholas Bell (Dr Hellgren), Joel De Carteret (Jake "Froggy" Reilly), Cassandra Magrath (Zoe Kendrick)

Synopsis: Neri, the mysterious girl from the sea, returns to search for the secret other past. Aided by the kids from Orca, she uncovers the incredible truth and starts the quest for the sister she never knew existed.

TELEVISION PRODUCTION

See previous issue for details on: BLUE HEELERS (series)

THE FEDS (tele-feature)

Prod. company	Crawford Australia
Dist. companies	Eaton Films
	Medicum
Pre-production	5/4/94 – 27/5/94
Production	30/5/94 – 11/11/94
Post production	14/11/94 – 2/95
Principal Credits	
Directors	Donald Crombie
	Michael Pattinson
Producer	Jan Murnell
Exec. producers	Bruce Gender
	John Kearney
Scriptwriters	Jan Sardi
	Everett DeRoche
	Vinc Moran
	Ian McFadyen
	Patrick Edgeworth
DOPs	David Freeman
	Roger Dowling
Sound recordist	John McKernan
Editors	Bill Murphy
	Denise Haratzis
Prod. designer	Paddy Reardon
Costume designer	Marion Boyce
Composer	Bruce Rowland
Planning and Development	
Story editor	John Reeves
Script editors	John Reeves
	Graeme Farmer
Casting	Jan Pontifex
Extras casting	Nikki Longstaff
AFC attachment	Julie Goodall
Production Crew	
Prod. supervisor	Chris Page
Prod. co-ordinator	Jo Friesen
Producer's asst	Betty Parthimos
Location managers	Greg Ellis
	Neil McCart
Unit manager	Shane Warren
Prod. assistant	Carol Matthews
Prod. runner	Emma Jamvold
Prod. accountant	Ron Sinni
Accounts asst	Sandra Djuma
Trainee	Jandina Talley
Completion guarantor	F.A.C.E.
Travel co-ordinator	Showfilm
Freight co-ordinator	Show Freight
Camera Crew	
Focus puller	Lizzy Van Gyen
Clapper-loader	Trish Keeling
2nd unit DOP	Brent Crockett
2nd unit focus	Angelo Sartori
Camera type	ARRI 16 SR II
Key grip	Scott Brooste
Asst grip	Alistair Reilly
Gaffer	Nick Payne
Best boy	Anthony Tulloch
Generator operator	Chris Shanahan
On-set Crew	
1st asst directors	Brendan Campbell
	Chris Odgers
2nd asst director	Robbie Vassar
Continuity	Carmel Toscano
Boom operator	Jenny Sutcliffe
Make-up	Brad Smith
Make-up asst	Andrea Cardzow
Hairdresser	Brad Smith
Asst hairdresser	Andrea Cardzow
Special fx	Film Trix
Stunts co-ordinator	Zev Eleftheriou
Stunts	New Generation Stunts
Safety officer	Tom Coltraine
Catering	Sweet Seduction
Art Department	
Art directors	Michael Rumpf
	Hugh Bateup
Art dept co-ord.	Karen Salter
Set dressers	Simon McCritchen
	Viv Wilson
Propsperson	Susie Thompson
Props buyer	Rolland Pike
Standby props	Stuart Redding
Armourer	John Fox
Action vehicle co-ord	Rob McLeod
Wardrobe	
Wardrobe supervisor	Carren Holme
Standby wardrobe	Rachel Nett
Construction Dept	
Construct. manager	Peter McNee
Studios	Crawfords Australia
Post-production	
Post-prod. supervisor	David Birrell
Editing asst	Barry Lanfranchi
Dialogue effects	Bruce Climes
Sound editors	Stephen Vaughan
	Michael Carden
	Andrew Jebson
Foley	Tracey Gamshew
	John Simpson
Music editor	Chris Pettifer
Mixed at	Crawfords Australia
Time lapse	Digital Arts Film & Television
Titles	David Birrell
	Jon Holmes
	Trout Communications
Laboratory	DFL
Lab liaison	Pamela Hammond
Telecine grader	Charlie Ellis
Gauge	16mm
Shooting stock	Kodak 7293, 7298
Video transfer dy	AAV

Off line facilities — Crawford Productions

Government Agency Investment

Production — FFC

Cast: Robert Taylor (Dave Griffin) Angie Milliken (Jo Moody) John Bach (Rainer Kass) Brain Vriends (Michael) Marcus Eyre (Blocker) Nell Feeney (Rose) Amanda Jane Bowden (Tina)

Synopsis: Experienced likeable all-too-human family man with a broken marriage. Superintendent Dave Griffin spearheads the fede battle against organized crime. Dave s regular partner e Detective Sergeant Jo Moody s lawyer turned policewoman. Jo and Dave were lovers once. Now they are both striving to put the job first.

See previous issue for details on HEARTBREAK HIGH (series)

HALIFAX F.P. (tele-feature)

Prod. company	Simpson Le Mesurier Films
Dist. company	Beyond International
Budget	$7 800 000
Pre-production	May 1994
Production	July 1994

Principal Credits

Directors	Paul Moloney Mike Smith Steve Jodrell Brendan Maher Michael Carson
Producers	Roger Le Mesurier Roger Simpson
Exec. producer	Rea Tatarka
Scriptwriters	Roger Simpson Peter Kinloch Mac Gudgeon Keith Aberdein Howard Griffiths
DOP	Craig Barden
Sound recordist	Andrew Ramage
Editor	Anne Carter
Prod. designer	Tel Stolfo
Costume designer	Sandi Cichello

Planning and Development

Researcher	Julie Turner
Script editor	Tom Hegarty
Casting	Liz Mullinar Kelly O Shea
Casting consultants	Liz Mullinar Casting Consultants

Production Crew

Prod. co-ordinator	Sandi Revelins
Producer's asst	Christina Vella
Prod. secretary	Kerri Ryan
Location managers	Janice Duncan John Brousek
Prod. accountant	Margot Brook
Accounts asst	Andrew Walker
Insurer	Steeves Lumley
Completion guarantor	Film Finances
Legal services	Marshall & Dent
Travel co-ord	Performance Travel

Camera Crew

Focus puller	Angelo Sartore
Gaffer	Dick Tummel
Best boy	Darryl Pearson
Electrician	Adam Williams

On-set Crew

1st asst directors	Stuart Wood Merrick Pearce
2nd asst director	Christian Robinson
3rd asst director	Iain Perrat
Continuity	Liz Ferry
Make-up	Kirsten Veysey
Unit publicist	Robyn Smith
GTV Channel Nine	

Art Department

Art director	Bernadette Wynack
Propsperson	Marita Mussat

Wardrobe

Wardrobe supervisor	Martine Simmonds
Standby wardrobe	Gadby Dunn
Wardrobe asst	Tracey Richardson

Post-production

Post-production by	Complete Post
Sound post-prod. by	Labrooms
Laboratory	Cinevex

Government Agency Investment

Production	FFC

Cast: Rebecca Gibney (Jane Halifax)

Synopsis: Jane Halifax is a forensic psychiatrist whose specialty is the criminal mind.

JANUS (series)

Prod. company	ABC
Production	23/5/94 – 27/11/94

Principal Credits

Directors	Michael Carson Kate Woods Julian McSwiney Amanda Smith
Producer	Bill Hughes
Exec. producer	Penny Chapman
Series concept	Alison Nisselle Tony McDonald
Scriptwriters	Deborah Parsons Deborah Cox Jeanne Murray-Smith Susan Hore Cliff Greene Alison Nisselle Graham Hartley Anne Beach Tony McDonald Michael Harvey John Cundill Graeme Koetsveld Jutta Goetze Barbara Bishop
Prod. designer	Sally Shepherd
Composer	Paul Grabowsky

Other Credits

Lighting directors	Clive Sell Graeme Brumley
Story editors	Tony McDonald Alison Nisselle
Prod. manager	Lorraine Alexander
Script editor	Jutta Goetze
Casting	Cameron Harris
Length	26 x 50 mins
Gauge	35 Betacam

Synopsis: *Janus* is a story of justice and the corruption of justice. It s about lawyers judges magistrates and police who work with a very imperfect system about those who know it s time for change those who will resist and those who will lead.

TELEVISION POST-PRODUCTION

LIFT OFF 2

Prod. company	ACTF

Principal Credits

Series director	Brendan Maher
Directors	Paul Nichols Ray Boseley Cameron Clarke
Producer	Dr Patricia Edgar
Co-producer	Susan Campbell
Line producer	Sandra Alexander
Scriptwriters	Ray Boseley Christine Mudaffen Cameron Clarke Sue Edgar Sue Hore Penny Robinstone Harris
DOP	Craig Barden
Prod. designer	Tel Stolfo
Costume designer	Rose Chang
Editor	Edward McQueen-Mason
Composer	Chris Neal

Planning and Development

Researchers	Julie Turner Camilla Gold
Story & script editors	Chris Anastassiadis Robert Greenberg
Casting	Liz Mullinar Casting

Production Crew

Prod. manager	Ray Hennessy
Segment unit prod. mgr	Deborah Samuels
Prod. co-ord	Susie Wright
Segment unit co-ord.	Julian Dimsey
Visual effects co-ord	Julian Dimsey
ABC prod. manager	Mervyn Magee
ABC prod. co-ord	Lee-anne Jones
Prod. secretary	Robin Astley
Producer's secretary	Jan Challenor
Receptionist	Jan Challenor
Location manager	John Brousek
Prod. runner	Michael Agnew
Prod. accountant	Sophie Somes
Completion guarantors	Film Finances
Guarantor rep	Ann Darroutel

On-set Crew

1st asst directors	Phil Jones Stuart Wood

Art Department

Art designer	Bernie Wynack
ABC asst designer	Dale Mark
Props buyer	Marian Murray
Art dept secretary	Samantha Erdley
Puppet doctor	Hamish Hicks
Puppet designer	Terry Denton
Puppet maker	Rob Matson
Special fx designer	Michael Bladen

Post-production

Supervising editor	Ralph Strasser
Video facilities	AAV
Musical director	David Cheshire

Other Credits (Wakadoo Studio)

Producer's asst	Katrina Mathers
Technical producer	Julie Peters
Lighting director	Mike Bramley
Lighting console operator	Eric Burt
Lighting assistant	Andrew Jepson
Audio operator	Gary Schultz
Vision operators	John Parker (WK7) Pat Ninth (WK8)
Senior camera	Greg Wilden
Vision mixer	Joe Murray
Camera operators	Soner Tunthey Andrew Schmidt
Sound assistants	Peter Bradley Ernie Everitt
Asst grips	Kelly Simpson Lisa Burridge
Setting crew staging	Darke Hribernik Alf Camilleri Bill Whiteside
Asst designer	Peter De Jong
Staging assistant	John Lambert
Videotape operator	Sue Woods

Cast: [No details supplied.]

Synopsis: [No details supplied.]

TENEBRICOSE TEN

A PANEL OF TEN FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT SEEN). THE CRITICS ARE: BILL COLLINS (NETWORK 10; DAILY MIRROR, SYDNEY); SANDRA HALL (THE BULLETIN); PAUL HARRIS ("EG", THE AGE; 3RRR); IVAN HUTCHINSON (SEVEN NETWORK; HERALD-SUN); STAN JAMES (THE ADELAIDE ADVERTISER); NEIL JILLETT ("THE AGE"); SCOTT MURRAY; TOM RYAN (THE SUNDAY AGE); DAVID STRATTON (VARIETY; SBS); AND EVAN WILLIAMS (THE AUSTRALIAN).

FILM TITLE Director	BILL COLLINS	SANDRA HALL	PAUL HARRIS	IVAN HUTCHINSON	STAN JAMES	NEIL JILLETT	SCOTT MURRAY	TOM RYAN	DAVID STRATTON	EVAN WILLIAMS	AVERAGE
ACE VENTURA: PET DETECTIVE Tom Shadyac	–	–	–	–	3	3	–	–	–	6	4
AILEEN WUORNOS: THE SELLING OF A SERIAL KILLER Nick Broomfield	8	9	6	8	–	8	–	8	–	6	7.6
THE BABY OF MÂCON Peter Greenaway	9	3	2	6	3	2	–	–	6	3	4.3
BACKBEAT Iain Softley	–	8	5	5	7	6	–	4	6	–	5.9
BARABBA Ron Fricke	9	–	5	7	–	2	–	5	–	8	6
BEVERLEY HILLS COP III John Landis	4	–	3	–	4	2	–	2	–	–	2.8
DAZED AND CONFUSED Richard Linklater	–	–	2	6	–	5	–	–	–	–	4.3
FEARLESS Peter Weir	9	8	3	7	–	3	8	7	9	8	6.8
FOUR WEDDINGS AND A FUNERAL Mike Newell	8	8	6	10	9	3	5	8	9	–	7.3
FOR A LOST SOLDIER Roelande Kerbosch	–	–	5	7	–	5	–	–	5	–	5.5
GERONIMO: AN AMERICAN LEGEND Walter Hill	8	7	6	7	7	8	–	8	7	–	7.3
THE GETAWAY Roger Donaldson	8	–	2	8	6	2	–	3	8	–	5.3
THE HOUSE OF THE SPIRITS Bille Auguste	7	6	1	3	6	3	1	–	1	4	3.5
THE HUDSUCKER PROXY Joel Coen	–	6	–	6	–	4	–	–	8	–	6
JIKA Pedro Almadovar	–	–	4	5	–	5	–	7	8	–	5.8
THE LAST SEDUCTION John Dahl	–	8	5	8	–	9	–	7	9	8	7.7
LEX AND RORY Dean Murphy	–	–	2	5	–	3	–	–	3	2	3
THE PAPER Ron Howard	8	7	3	8	5	6	–	3	2	–	5.3
RAINING STONES Ken Loach	–	8	6	8	–	8	–	6	10	7	7.6
LE SAMOURAI Jean-Pierre Melville	10	–	8	8	–	9	10	10	10	9	9.3
LA SCOSTA Ricky Tognazzi	–	–	7	8	6	9	6	–	8	–	7.3
SECRET GARDEN Agnieszka Holland	8	6	5	6	–	6	–	7	8	–	6.6
THE SUM OF US Geoff Burton and Kevin Dowling	–	–	5	–	–	–	7	2	8	–	5.5
32 SHORT FILMS ABOUT GLENN GOULD François Girard	–	–	5	8	–	–	–	7	–	8	7
WHO'S AFRAID OF GILBERT GRAPE Lasse Hallstrom	–	–	4	7	–	–	–	6	7	–	6
WIDOWS PEAK John Irvin	–	7	3	5	–	4	–	1	1	–	3.5

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